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# FRONTISPICE.

FIG. 4.  
Section in Outline.

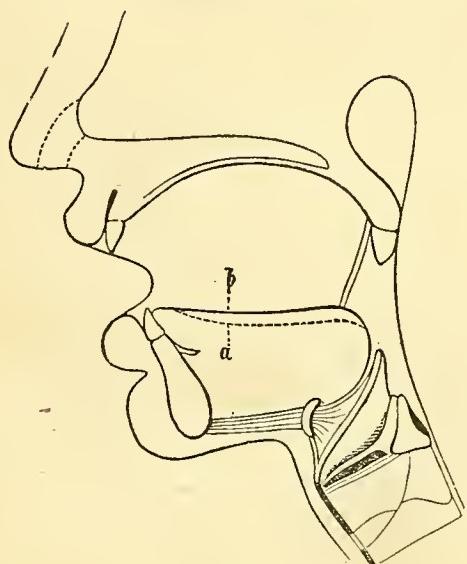
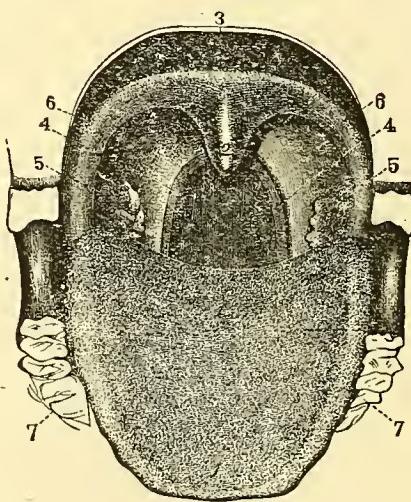


FIG. 1.  
Front View.\*



View of the Tongue and its situation relative to the other parts of the mouth, when in the flat position for the sound of a as in far. (Compare with pp. 9, 15, and 158.)

FIGURE 1.

- \* 1-1. The tongue.
- 2. The uvula.
- 3. Back portion of hard palate.

- 4-4. Pharyngo-palatal arch.
- 5-5. Tonsils.
- 6-6. Soft palate.
- 7-7. Lower teeth.

# GUIDE

IN THE

# ART OF SINGING

BASED ON THE RELIABLE TRADITIONS

OF THE

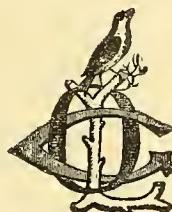
# ITALIAN SCHOOL OF VOCALIZATION

AND

PRACTICAL DEVELOPMENTS OF MODERN SCIENCE.

BY

GEORGE L. OSGOOD.



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To my Father, and to Dr. Robert Franz of Halle,

This Volume is affectionately Dedicated,

## PREFACE.

Poets, painters, sculptors, and composers have ample time to correct and revise, before exposing their works to public criticism; but for the singer whose voice has been taught in a school not based upon the acknowledged laws of vocal art, and thereby suffered injury, the remedy is difficult, indeed often impossible. Through such carelessness or ignorance—would we might call it by some milder title—numberless beautiful voices which should be a joy to their possessors, already show signs of decay, even before that period when in the natural order of study they may be expected to have reached a vigorous growth.

The following pages seek to present, therefore, a logical adaptation and progressive development of those long tried principles of the old Italian school, which experience—our wisest master in art—has shown to be the only reliable method for developing the beauty and strength of the human singing voice. They are based upon the transmitted writings of the celebrated masters Pierfrancesco Tosi, and Giambattista Mancini, and traditions of the school of Bernacchi of Bologna; and upon several years' personal observation and test of these principles as applied in the best Italian and other schools of Europe. With this have been blended such developments of the modern science of laryngoscopy as are of practical value to the student of vocal art, with engravings illustrating the tongue and other organs of speech in the positions necessary to a distinct articulation and pronunciation of the vowels and important consonants, which can be subjected to the voluntary control of the singer—a feature new to vocal Method. Indeed, the author has felt a special interest in expanding completely the principles of pronunciation and respiration, and upon these two most important, yet, in our day, most neglected branches of the art, has bestowed more than usual attention.

He hopes to make the path easier to those who have at heart something higher than mediocrity. If the result shall not prove proportionate to the intention, the more intelligent, at least, will have been incited to deeper inquiry into those laws of the divine Art of Song, which are the support of the Art itself.

BOSTON, JANUARY, 1874.

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## PART I.

# THEORY OF THE SINGING VOICE.

*"The human throat is the first, purest, most excellent instrument in creation."—CHR. FR. SCHUBART.*

## VOCAL HYGIENE.

Every voice can be improved and strengthened by proper treatment, but artistic success is the portion of those, only, who possess originally fine voices, musical disposition, and perfect health. Teachers should distinguish between pupils who study singing as a beautiful accomplishment, and such as desire to become professional singers. They whom beneficent Nature has endowed with a beautiful voice, fair musical talent, sound vocal organs, and robust health, can safely devote themselves to the profession of singing. If deficient in only one of these particulars, let them not expect any great success. It is a common belief that he who has an expansive chest and can scream lustily, possesses the necessary qualifications for becoming a good singer. This belief, however, has no substantial support in fact, for it is not the lungs that sing.

The relation of the lungs to the human voice is almost identical with their relation to the tones of the clarionet. Just as the column of air is impelled through the reed of the clarionet where the tone is made, and through the stem where it is modulated by the pressure of the fingers upon the keys, so also is it driven through the glottis and out of the mouth and nose; the tone being formed in the throat at the glottis, and modulated by the larynx, the uvula, the veil of the palate, the tongue, the teeth, and the lips. The more perfectly these parts are organized, so much more beautiful will be the voice.

Another popular fallacy is the belief that a large throat is better adapted to singing than a narrow one. But<sup>1</sup> that bird sings best whose pharynx is narrow and somewhat contracted. He whose pharynx is disproportional to his body, does not sing, but screams.

An elevated chest and power to scream are, therefore, not of themselves, qualifications sufficient to insure success in singing, though accompanied by musical talent. Hence it is the duty of the master to pronounce an honest and impartial judgment upon the qualifications of one who desires to pursue the art of singing as a profession; for, from the first to the last lesson, he is a debtor for all he does not instruct, and for the faults he shall not have corrected.

It is indispensable that all the organs of the voice should be perfectly proportioned and in healthy condition. Temporary inflammation may be removed by carefully applied remedies. Chronic inflammation, and, much more, imperfect formation, are insurmountable obstacles. If there exist, then, no serious impediments, and the master find the voice fine, and the pupil musical, a good success can be quite safely predicted.

A word of advice here to those who have broken or otherwise seriously impaired their voices by too long continued or forced singing, or by false method. Before all must there be absolute and long repose from vocal practice. Should the trouble continue, seek a thoroughly educated specialist of the throat, who can apply appropriate remedies; though forget not the saying of Garcia, "*Le chanteur qui perd la voix, la perd pour toujours;*" and be not too sanguine of renewed vocal success.

As to the kinds of food which temporarily impair the full lustre of the voice, it is a good rule to observe that whatever affects the general health, affects immediately the voice. Anything which lessens temporarily the natural moisture of the throat and tongue, or disturbs the normal condition of the mucous membrane, is injurious. Loss of sleep will often deprive the voice of its whole vigor. Much talking or loud laughing directly before singing is to be avoided. After a full meal, wait two and a half to three hours before singing. Observe temperance in all things.

## CLASSIFICATION.

In the language of vocal method, to classify a voice is to determine by the peculiar quality of tone, number and limits of registers, and general compass, which characterize it, the place it must occupy in the table of divisions of the human voice. Thus by comparing the characteristics of a given voice with those of each of the classes stated in the synoptical table on page 18, they will be found invariably to correspond with the characteristics of some one of those eight classes. The name which distinguishes that class will be the name of the voice under consideration.

By still farther comparison of its characteristics with those special peculiarities given on pages 19 & 20, which distinguish voices of the same general class, we are enabled to determine still more definitely its relative position in the table of classification.

It is of the highest importance that the teacher class a given voice before beginning its training. Though there are fundamental principles underlying correct vocal method, their application is not necessarily the same in every instance. Thus there is danger of applying too pedantically the table of divisions, and of not allowing a voice freedom to develop certain special attributes which cannot always be foreseen, and cannot be enumerated in a table without confusion, but which a sensitive ear will invariably detect. Notwithstanding this fact, there must be first a general classification.

If a contralto be forced to sing soprano it will be ruined. If a high baritone be taught to sing tenor from the fact alone that he can scream a G or an A<sup>v</sup> above the bass staff, the voice will be ruined for either baritone or tenor. *Nor can any voice be forced beyond its natural limits, nor made to sing compositions foreign to its character, without serious injury.*

Equally absurd is the practice which allows every voice of a given class to execute what special voices of the same class have performed before them. Impossible that every *soprano acuto* can execute the "Queen of the Night," (Magic Flute.—Mozart), or that every *soprano giusto* can perform "Una voce poco fa," (Barber of Seville.—Rossini.) Just as impracticable to give to every *contralto* the part of "Arsace," (Semiramide.—Rossini); to every tenor the rôle of "Arnold" in "Guglielmo Tell,"—(Rossini); to every baritone the part of "Bois Guilbert," (Templar and Jewess.—Marschner); or for a *basso-profondo* to attempt the rôle of the "Count" in Meyerbeer's "Huguenots."

Sufficient emphasis cannot be placed on the importance of according each voice its proper character. Upon its correct classification depends its complete development.

## ATTITUDE.

The singer should practise in a standing position, to the *correct* accompaniment of a second person upon a perfectly tuned piano-forte. If an accompanist be not always at hand, the singer may practise a portion of the time standing—striking at intervals the leading chords—and a portion of the time at the piano-forte to his own accompaniment.

It is evident that the entire attention cannot be concentrated upon the voice so long as the singer is obliged to play the accompaniment. Moreover, the muscles which control respiration are not in their most favorable position when the singer is sitting, who thus does not become perfectly intimate with breath measurement, nor with travelling power of tone. In any event, the voice will lose perceptibly in strength and fullness when the pupil is not standing.

The body must rest evenly on both feet, and in perfect equilibrium. The head must be in its natural position, perhaps slightly elevated, in order to give the larynx freer play.

The carriage of the chest must be elastic; the shoulders never elevated—a very common fault;—the arms in a position to leave the chest entirely free.

## POSITION OF THE MOUTH.

"I am of the opinion that the knowledge how to place the mouth correctly is one of the most important and essential traits of a good singer," says Mancini, and adds, "It is necessary from the very beginning that the pupil know how to open the mouth well, according to the rules of art; but bear in mind that the rules of opening the mouth are not the same for every individual. Everybody sees clearly that nature has not made the opening of the mouth the same for all. This one has a wide mouth, that one a narrow mouth, while a third, a mouth of medium size. Then height and length of the teeth vary in different persons.

All these differences, and others depending upon the constitution of the vocal organs, oblige the master to observe diligently by what width of the mouth the voice issues clearest, purest, and fullest; and thence to establish what and how great should be its opening."

The rule of Tosi and Mancini\*—now universally adopted—is: "Every singer must proportion the mouth as he is accustomed to proportion it when smiling naturally; that is, so that the upper teeth may be perpendicular to, and moderately distant from, the lower."

This rule applies to the Italian vowels *a*, *e*, *i*, (vid. pronunciation of *It.* vowels, page 15). In pronouncing *o* and its modifications, the corners of the mouth approach each other; with *u*, in addition to this change, the lips advance and approach. The lower teeth must never be visible. It is a common rule that the mouth should be opened to the width of two fingers. An acute ear and ready expedients on the part of the master will prove invaluable in treating this subject, for the position of the mouth best adapted to form pure tone varies somewhat in every individual, and no absolute rule can be given.

## THE TONGUE: ITS POSITION AND FUNCTIONS.

The tongue should lie as flat in the mouth as is consistent with the purest quality of the vowel sound or sounds to be sung. As a rule, its tip should touch the back part of the lower teeth. Perfect freedom of movement and entire absence of constraint in all its parts is indispensable if the tongue is to perform its functions correctly. For every vowel and for every consonant there is a different and definite position of the tongue. The faults of articulation and of pronunciation cannot be remedied without a knowledge of these positions.

By referring to the plates at the end of the work, the singer will find practical illustrations of the correct positions of the tongue for forming the pure vowel sounds, diphthongs, and various consonants of different languages. (See "Theory of Pronunciation," Part 3, p. 158.)

## RESPIRATION.

Respiration is the basis of the art of song. No part of vocal study deserves closer attention. A belief that the process of respiration is the same both in speaking and singing has given rise to an almost universal neglect of its study.

This is ruinous to pure vocalization.

Hence the dearth of singers who understand the exquisite art of phrasing. Hence the inability to deliver pure tone, and to sing long without fatigue. Hence, too, one of the principal causes of nasal, so-called throaty, and other disagreeable tones.

Here, finally, may be found one of the plainest explanations of the paucity, in modern times, of first class artists.

In speaking, the periods, or portions of periods, succeed each other so rapidly that one has opportunity for breathing quite at random. (a) In singing, the reverse is true. Here respiration must proceed according to fixed rules.

The singer is constantly obliged to deliver a certain number of tones, each one of which has a fixed duration, and all of which obey a prescribed time-measure. He must sing now *forte*, now *piano*, now *mezza voce*; with *crescendo*, or *decrecendo*; in *cantilena* or in declamation; roulades or arpeggi; or in tones expressive, it may be, of love, hate, irony, or passionate sorrow. Occasions are not rare where several of these various moods must be executed in one and the same breath. Not a moment, therefore, when the singer is not obliged to control carefully its almost mathematical distribution.

There is still another difference even more important. In speaking, the action of the respiratory muscles and of the vocal chords is spasmodic, intermittent; while in singing their action is sustained, continuous. (b) The act of speaking is almost involuntary; the act of singing one of purely physical, voluntarily sustained effort. To sustain a tone even for a

(a). This remark is not intended to apply to orators nor to actors who heighten the effect of their delivery by an artistic distribution of the breath.

(b). "There is also a certain difference between speaking and singing in the attack of the tone, whereby we produce in speaking a much sharper sound, especially with the open vowels, and experience a stronger pressure in the larynx," says Helmholtz in his *Lehre der Tonempfindungen*. This corresponds with the theory of Merkel, in his *Physiologie der Sprache*, that the vocal chords always strike against each other in speaking.

\* *Osservazioni sopra il canto figurato.* PIERFRANCESCO TOSI. (A. D. 1724). *Riflessioni pratiche sul canto figurato.* GIAMBATTISTA MANCINI. (A. D. 1777).

short time correctly on the same degree of pitch, requires a firm support to the breath. This support is found mainly in the diaphragm and muscles of the abdomen.

The diaphragm is the muscle which, attached to the lower ribs and the spinal column, divides the chest transversely from the abdominal cavity. This muscle, which is arched upwards, contracts and descends during inhalation, thus increasing the vertical diameter of the chest. The increase of space thus formed is instantly filled up by outer air. Upon the diaphragm, therefore, rests the column of air, as it were, like an arrow upon the string of a bow.

Now the singer is always obliged to mete out his breath in large or small amounts to suit the length of the phrase, and proportioned to the force of the tone or tones to be delivered. The power by which these various movements are executed is obtained from the abdominal muscles. If, having inhaled a deep breath, a person seek to expel it forcibly through almost closed lips, he will find that the principal power of expulsion comes from the abdominal muscles. These muscles act through the viscera upon the diaphragm, and can be so skilfully controlled by the singer as to become an invaluable assistant.

This mode of respiration is one of the well-preserved traditions of the Italian school. With practice, it becomes almost involuntary, and the movements easy, elastic, and without apparent effort. By it, the parts which modulate the voice are left in freedom, and the tones issue forth pure, and located in the position which will give them most resonance and greatest travelling power. The fatigue of the throat and chest, sure to appear sooner or later, where a singer who devotes sufficient time to practice is taught to "swell and advance the chest," and to keep the parts below the lungs immovable, will disappear if the reverse be practised.

Obviously, if we make a bellows of the part which should serve as a sounding board, we disturb the vibration, and so impair the quality of the tone. Moreover, we diminish the size of the cavity, and again alter the quality of the tone (a). Says Mandl (b) of the rule to swell and advance the chest: "This deplorable rule has been adopted by many professors, and can be unhesitatingly considered the cause of the loss of a multitude of voices." And so Sieber (c): "This law—of respiration—is, through ignorance, much sinned against, and thus many beautiful voices are ruined without a suspicion, on the pupil's part, of the reason therefor."

Of the abdominal mode of respiration and its application to singing, Mandl adds: "The effort to produce tone, and therefore the resultant fatigue, is least in the abdominal respiration, because then only a small number of the muscles—principally the diaphragm—are set in play; because nothing transpires but a displacement of the soft and mobile viscera of the abdominal cavity; because during inhalation the larynx rests in its normal position; because the glottis suffers neither notable enlargement nor contraction; because the vocal chords are neither relaxed nor stretched to any appreciable degree. *The exhalation necessary to the formation of tone finds, therefore, the principal organs in their natural position and state of tension.* The displacement of the larynx, the contraction of the glottis, the tension of the vocal chords, the dilation of the lungs, everything necessary to the production of tone, can take place without resistance, without sensible effort, and without fatigue. Besides, nature furnishes a striking proof of the justice of these remarks. In the birds, the walls of the abdomen alone dilate during inhalation, while the chest remains immovable throughout its entire upper portion."

## RULES OF RESPIRATION.

### INHALATION.

- a. The breath must be inhaled quietly, with the shoulders slightly thrown back; the muscles of the chest, neck and throat wholly free from constraint, with no perceptible movement of the head nor elevation of the shoulders; body erect and elastically poised, head *very slightly* elevated to assist the free movement of the larynx.
- b. Breath must be inhaled through both nose and mouth, since a greater quantum of air can be inhaled thus in a given time, and the walls of the pharynx and throat retain more easily their natural moisture.
- c. The chest must not be voluntarily swelled nor advanced, but allowed to rise naturally.
- d. Draw in the abdomen. (And so Garcia in his great work—"Rentrez le creux de l'estomac.") (d)
- e. The amount of air inhaled must always be proportioned to the length and character of the phrase, and to the force

(a). *Vid. also, "Guida dell' Artista Cantante," page 10.—[Giraldoni.]*

(b). *"De la Fatigue de la Voix dans ses Rapports avec le mode de Respiration," pages 22 and 23.—[Mandl.]*

(c). *"Vollständige Lehre der Gesangskunst," page 60.—[Sieber.]*

(d). This movement should be easy and elastic, never excessive. The resultant force obtained from a correct use of the abdominal muscles and diaphragm is of the greatest importance to the singer, who should have practical illustrations of this great principle. The teacher should watch carefully that there be total absence of constraint.

and quality of the tone or tones to be sung. Nothing is worse than ending a phrase with too little breath, or than using too much breath for a short passage. (The catch breath, half breath—*mezzo respiro*—will be taught in order.)

### EXHALATION.

- a The muscles of the abdomen, and the diaphragm, must be employed in expelling the breath and controlling it. An idea of what this action is, may be obtained by blowing the breath forcibly through almost closed lips; though in singing, the application of this action of the abdominal muscles is not spasmodic, but is quiet and sustained.
- b. The action of the diaphragm must be always elastic, and never excessive.
- c. In increasing the power of a tone once begun, the vocal parts and the chest must be left in freedom. The tone must be supported at the diaphragm by applying the abdominal muscles, and the support strengthened while increasing the power of tone. (See “*Messa di Voce*,” in Part III.)
- d. Every tone must be carefully watched during study, that the breath may be managed every moment according to rule. In a short time this mode of respiration will become quite familiar, indeed, almost involuntary. It will add resonance to the voice, and give it solidity and purity, vigor and intensity. It will afford the voice opportunity to develop its utmost range. It furnishes the means for that fine phrasing which is one of the chief charms of a cultivated singer. It is the only sound basis for a healthy vocal gymnastic.

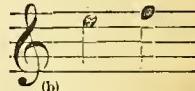
### REGISTERS.

The theory of registers taught by Italian schools from the time when song was at its height down to the present day, the theory which has been practised by the greatest vocal artists who have lived, is that which divides the voice into two grand registers of chest and head. The French school has added to the female voice a third register, which it calls *falso*, a term originally used by the old Italians as synonymous with head. This addition has caused confusion in most modern schools outside of Italy. It is, however, no other than the *mezzo-petto*—medium chest—(sometimes called mixed, *voce mista*) of the modern Italian school. The old Italian school reckoned it simply as belonging to the chest voice. Even Garcia, to whom vocal method is mainly indebted for this new term, says of the medium or *falso* register: “All the tones can be sung without distinction in chest or in *falso*.<sup>(a)</sup>” (a) It is quite a common complaint among female singers that after a few months’ instruction their medium tones have lost appreciably in strength and in volume.

The reason therefor, as well as the manner of treating medium tones will be explained under “Union of Registers,” as it will better suit the order of our treatise if the character of a register, as such, be first described.

In vocal nomenclature, a register includes a series of tones in diatonic order, alike in origin and quality. Bearing this rule in mind, let one accompany upon the piano-forte a voice which has had no cultivation, in its attempt to sing an ascending scale, beginning with one of the lower tones, guarding carefully against forcing it, and observing slow tempo.

On the approach of the voice to one of the tones



if it be a pure soprano, or to if a tenor, there will be a change in quality, force, and character of tone so sudden and distinct that one is often prone to believe the tone comes from another person. This change in character of tone is sometimes accompanied by a noise in the throat as of swallowing, commonly called the break (c). To the first series of tones, or as far as the break, is given the name of chest register; to the second series of tones, or after the break, the name of head register. With the majority of female singers, the head voice is clearer, brighter, stronger than the chest voice; while the head tones of the male voice are weaker, and lack the clear fulness of the chest tones. (f) In every human voice there is but one natural break, and hence but one division into registers (d) which can be considered essentially different. All others are modifications of these two original registers. Although methods may differ in their nomenclature of registers, there is but one correct mode of treating these registers.

(a). “*On peut en articuler tous les sons en voix de poitrine ou en voix de fausset indistinctement.*”—[Garcia, page xv.]

(b). The tenor voice must be read an octave lower than where actually written.

(c). *Vid. also Mancini, chap. 8.*

(d). The basso-profondo and some deep contralti sing in chest and medium chest. Especially with a true basso-profondo is the use of the pure head voice among the rarest exceptions.

(e). The French diapason pitch.

(f). Vocal Method seeks to add to these head tones the clear resonance of the chest tones.

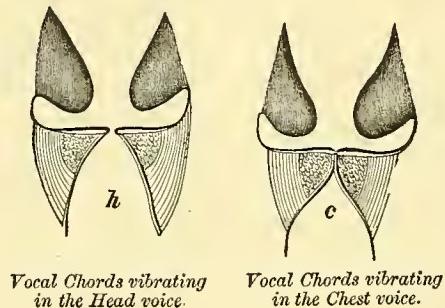
It is a fact of intense interest that this theory of chest and head registers practised with most brilliant results for centuries among the Italians, has been confirmed by the modern science of laryngoscopy. That this difference existed was evident to the sensitive Italian ear, but in what it consisted, and what might be the physiological difference in the action of the vocal chords in producing a series of tones similar to each other in origin and quality, but unlike a second series whose component tones were similar to each other in origin and quality, remained for modern research to determine. In his "Physiology of Speech," pp. 20–24, Merkel describes minutely the action of the vocal chords in producing the tones of the chest and head registers, and concludes as follows: "Thus we see that the vocal chords, in vibrating, strike against each other in the chest register, while in the head register they vibrate vertically."

"In the chest register, for every tone there is a momentary opening and, by the so-called percussion, shutting of the glottis; while in the head register the glottis remains always open in the form of a slit, and the vibrations are up and down. (See Fig. 2.) Thus the expressions 'chest voice,' 'head voice,' are not based upon any imaginary hypothesis, but upon *bona fide* acoustic impressions which refer the origin of a tone to the place from which it seems to come."

The theory of some other laryngoscopists (a) that in the chest voice the vocal chords vibrate in their whole length and breadth, while in the head voice they vibrate only on their inner edges, but confirms the theory of Merkel. Thus Helmholtz observes (b): "It is remarkable with what precision the vocal chords, seen by means of the laryngoscope, shut together in vibrations whose breadth is nearly the whole breadth of the chords."

Thus has the well tried theory of the Italians been verified by modern science.

Fig. 2.



## ON LOCATING THE VOICE.

Before attempting to blend the registers the pupil should be firmly established in pure chest tone. Though many possess naturally strong chest voices, those cases are rare where, in an uncultivated singer, the chest tones do not have to be properly located at the beginning of study. In teaching the singer to pose these tones correctly, a careful distinction should be made as to the kind of defect to be removed. For every defect there must be a particular remedy, but it does not follow that every remedy can be applied to any defect.

Robust, crude, and screaming voices must be sweetened and purified. Hence, if such a pupil be made to give at once the full voice, so far from correcting, it will magnify these defects. The proper method in such a case is to teach the singer to retain the voice at a moderate degree of power. Constant attention is necessary that the voice be never screaming and never forced, especially in the higher tones of the register, so that it may become equally proportioned. The pupil must be made to practise for some time an exercise in slow tempo, which shall pass from the lower to the middle tones, and thence, at the proper time, to the higher. (See exercises under Part I.)

Another kind of voice is that of limited range, and perhaps of little strength. Though these are generally considered irremediable defects, it is not seldom that they may be corrected by study and art. It is the practice of many masters to make pupils having such a voice sing with full force their entire lesson, in the hope thus to strengthen the vocal parts. This rule, however, is, in any event, of uncertain result, and often dangerous as well; because the vocal chords, not accustomed to so great and so long continued a strain, become fatigued, and the lesson, instead of being of advantage, is of real injury. Experience proves that the only reliable method with weak and limited voices is to practise them carefully in one or two exercises of *tempo moderato* whose range is limited to that portion of the voice which can be delivered with ease. The exercise should be executed at first with very moderate power of tone. Later, and as the

(a). "Handbuch der Physiologie."—[Johann Müller.]—Lehfeldt.

(b). "Lehre der Tonempfindungen," p. 164.—[Helmholz.]

progress of the pupil warrants, the strength of the tone may be increased carefully and gradually, until all the tones of the exercise shall have become resonant and firm. Having overcome this obstacle, it will be expedient to substitute, in place of this exercise, one in which there are higher tones, observing the same manner of treatment as before. Proceeding thus, the pupil may be sure of good results.

There is still a third kind of voice of high range, but with very weak chest or low tones, and not powerful head or high tones. If to such voices resonance be imparted they become very agreeable and valuable. To obtain this there is no surer method than of carefully practising for some time in chest voice alone, observing the never to be forgotten rule that forcing the voice unduly renders futile all attempts at improvement. But it is not enough that there be low tones in the exercise, these same tones must be sonorous and freed from every defect. They must be vocalized with round and majestic quality, in order to remove the puerile pronunciation so natural to such voices. Having surmounted this grand difficulty, it will be time to introduce the tones of the second register, and since the high tones are natural to this kind of voice, the pupil will make easy and rapid progress. Let it be said here that, in general, the habit of singing with extreme power of voice is very injurious. As a rule, medium force only should be employed until the voice shall have become correctly and firmly located, when the pupil may be carefully practised in *forte*.

Both *forte* (a) and *piano* should be taught, with the condition that the first shall be practised more than the last, it being easier to make him sing *piano* who sings *forte*, than to make him sing *forte* who is accustomed to sing only *piano*.

### UNION OF THE REGISTERS.

Having thus firmly established the pupil in pure chest tone, the master should pass to the study of uniting the chest with the head register. It has already been explained how to recognize the immediate point of separation of the registers. Knowing, therefore, the last tone of the first register and the first tone of the second, the teacher can proceed with certainty in his instruction. The separation of the chest and head registers, which is abrupt in one person, may be gradual in a second, and in very rare instances it may be difficult for any but a sensitive ear to detect where one register ceases and the other begins.

The complaint of female singers of loss of power in their medium tones has already been referred to. The thinness and weakness of these medium tones—called by the French school *falsetto*—is caused, in the majority of instances, by practising them with the heavy quality which is natural to the lower series of chest tones only. Pupils who have been taught to employ this heavy quality in the beginning of their studies, find it difficult to use any other when they approach the middle tones. They are therefore forced to extend it beyond its natural limit.

Such a false method subjects this portion of the voice to a very unnatural strain. The vocal chords become fatigued and weakened, which reacts upon the tone, rendering it thin and characterless. If persisted in, the weakness will extend itself even to the lower tones, and thus through one false step almost the entire lower portion of the voice becomes a ruin. This happens oftener with mezzo-sopranos than with any other class of voice. The true mode of procedure here is to teach the singer to retain the lower chest tones at a very moderate degree of power, and to diminish this power still more as the voice approaches the medium tones. It is expedient also to take breath at the middle tones as little as possible. Extraordinary care must be observed that there be no abrupt change in quality of tone in ascending or descending; and that there be, therefore, no perceptible alteration in the position of the breath. The rules of respiration already given must be studiously observed. The Italian and English sounds of the vowel *o* will prove invaluable assistants in equalizing this part of the voice. Proceeding thus carefully the pupil cannot fail to render all these tones of uniform quality and strength. Having secured this important advantage, the singer may then resume the use of the *forte* in the lower chest tones.

The study of the medium tones can be begun almost simultaneously with that of locating chest tones. As the voice approaches the vicinity of the head register, its power must never be more than a moderate one. The last two or three tones which precede the head register must never be delivered with full strength, so long as the upper and lower portions of the voice shall not have been completely blended. On the contrary, these tones should be sung at first almost in *mezza voce*. With persons in whom the chest voice is strongly developed, and the head voice proportionally weak, no other method is safe than to moderate temporarily the strength of the lower register, and to strengthen little by little the obstinate tones of the head voice. This once gained, the lower register may then be allowed to resume the use of the *forte*.

(a). The word *forte* is used in this method to denote the *natural strength* of a voice, not its utmost capacity. Wherever it occurs in the exercises, therefore, let the pupil sing in his easy, natural voice.

This same method applies also to voices whose registers are not much out of proportion. For the case in which the lower register is weak and the head voice strong, the order must be somewhat changed. Here the strength of the head voice must be temporarily moderated till the strength of all the tones in the vicinity of the point of separation between the registers, both above and below it, shall be perfectly equalized, when the head voice may be allowed to assume its natural strength. The exercises to be sung must not require the pupil to breathe at the point of separation.

With many voices, the Italian vowels *o*, *u*, as well as the English long *o*, prove very efficacious in blending the lower with the head register; though in such instances the master must guard against the tone becoming guttural. At the same time the head voice must be brought down as far as practicable.

Certain Methods recommend the practice of exercises written on the limit of a major third, and pitched at the point of separation of the registers. Such a course is sometimes very beneficial; but with voices which are easily fatigued it produces too great a strain upon the vocal chords.

(Under Part I. will be found a number of exercises specially adapted for blending the registers.)

Patient, methodical observance of these rules will surely bring its reward; disregard of them will leave the voice imperfect.

### TIMBRE CLAIR: TIMBRE SOMBRE.

TIMBRO APERTO:

TIMBRO CHIUSO.

By *timbre clair* is meant that clear, bright, penetrating quality of tone produced, according to Garcia, when the veil of the palate, and the tongue, approach quite near each other, and the elevation of the larynx causes the cavity of the pharynx to narrow and shorten.

By *timbre sombre* is meant that round, full, reedy quality produced when the veil of the palate is elevated, and the larynx, by its depression, causes the cavity of the pharynx to widen and enlarge. Emanating from the French school, these terms have been universally adopted, and as no tone can be produced that does not partake more or less of one of the given qualities, the expediency of abiding by this nomenclature is obvious.

If the *timbre clair* be exaggerated the voice becomes sharp and screaming. An exaggeration of the *timbre sombre*, on the other hand, makes the voice muffled. Any arbitrary rule as to the definite *timbre* to be employed in practice would be incomplete, and thus unsatisfactory. Voices differ in their requirements in this regard. The fault of singing with a too closed or muffled quality could not be corrected by practice in *timbre sombre*; nor would practice in pure *timbre clair* cure the defect of singing with a shrill, open tone. In general it is safe to practise with a medium quality, neither too open nor too closed. The sensitive ear of a master must decide which of the two shall be best adapted to the immediate wants of a given voice. There are certain positions of the vocal parts which determine the preponderance of one quality or the other. These may be subjected to the control of the singer who must perfect himself in assuming them at will. Such perfection renders the voice plastic, and capable of every variety of shade and expression. Thus, in employing the medium *timbre* already recommended for general practise, both mouth and pharynx should be opened but moderately. If the mouth be stretched open to an exaggerated width, the pharynx will be proportionally narrowed and shortened, and the tone will become almost glaringly bright. On the contrary, if the opening of the mouth be made smaller, and the pharynx thus widened, the tone loses its shrillness, and is moderated into a more closed or sombre character, which increases with the further narrowing of the mouth. It is well to practise the various modifications of the two *timbres* on the same vowel, but observing the while to preserve unaltered the *timbre* for a given tone. In singing the Italian sound of *a*—like *a* in the English word ‘far’—the *timbre clair* will be easily obtained by observing the rules just denoted, and simultaneously distending the lips laterally, as if smiling.

Proportionally as the mouth departs from this position, the corners approach each other, and the mouth assumes a rounder form, the tone will increase in sombre quality, and change gradually to the broad sound of *o* in the English word ‘for.’

In passing from the perfect *timbre clair* to the perfect *timbre sombre*, many modifications occur in the quality of the vowel which may be sung. Any one of these intermediate qualities can be retained, keeping the mouth, &c., in the position which determines that particular quality. Most exquisite shades of expression may be executed by the proper application of the two *timbres* and their variations. Of this and other kindred subjects I. will treat in a special manner.

## PRONUNCIATION OF THE ITALIAN VOWELS.

The Tuscan sound of the Italian *a* is generally like that of *a* in English when followed by *r*;—for example, like *a* in the English word ‘far,’ though it is pronounced somewhat more broadly and openly.

The Italian *e* has two sounds:

1. The open sound, approximated to a sound intermediate between that of *e* in the English word ‘men,’ and of *a* in the English word ‘man.’ Not so broad as *a* in man; broader than *e* in men.
2. The closed sound, like that of *a* in the English word ‘lady,’ but with the omission of the second, or English *ee* sound which characterizes the termination of the long *a* in our language.

The Italian *i* is pronounced like long *e* in English;—for example, like *ee* in the English word ‘meet.’ At the commencement of syllables, when followed by *m* or by *n*, it is pronounced almost as short as in English before the same letters.

The Italian *o* has two sounds:

1. The open sound, like that of *o* in the English word ‘bottle.’
2. A more closed sound, assimilated to the sound of *o* in the vulgar pronunciation of the English word ‘bone.’

The Italian *u* has always the sound of *oo* in the English word ‘soon.’

## CHOICE OF VOWELS FOR GENERAL PRACTICE.

The Italian vowel *a* is formed when the mouth is in the normal position described on page 8, and the tongue lies flat throughout its entire length. This vowel is best adapted to first studies, because it gives the waves of sound freest scope in the interior of the mouth, and offers them the least impeded exit from the mouth. To a beginner it furnishes fewer obstacles than any other vowel. Yet *the voice must not be practised exclusively upon a*. The other vowels (\*) also must be carefully studied. Of these, *o* and its modifications are the most favorable, many voices developing best by studying this vowel simultaneously with *a*.

The opening of the mouth is somewhat smaller for *o* than for *a*, since to form *o* the corners approach each other; but the mouth should be kept as near the normal position as is consistent with the pure sound of *o*. The development of voice proceeds more surely and more rapidly on *a* and *o*, with an occasional exercise on *e*, than in any other way. But to meet the full requirements of song the voice must be perfected in the delivery of every pure vowel sound, whether alone, or in combination in the form of diphthongs. Therefore, while bestowing the preference on *a* and *o* for general practice, it is necessary for the singer to accustom the vocal organs to the use of the other vowels, selecting for this purpose not rapid roulades, &c., but simple exercises in *tempo moderato*. The following practice is excellent for teaching the lips and vocal parts to make sharp distinctions between the vowels:

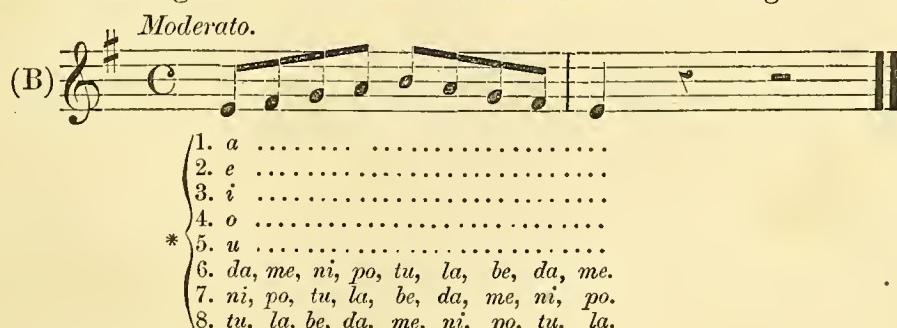
*Moderato.*

(A) 

1. *la, le, li, lo, lu, la, le.*  
2. *da, me, ni, po, tu, la, be.*

or on other tones convenient to the singer's voice. Also exercises like the following:

*Moderato.*

(B) 

1. *a .....*  
2. *e .....*  
3. *i .....*  
4. *o .....*  
\*5. *u .....*  
6. *da, me, ni, po, tu, la, be, da, me,*  
7. *ni, po, tu, la, be, da, me, ni, po,*  
8. *tu, la, be, da, me, ni, po, tu, la.*

and many others which may be easily deduced from this scheme.

Under “Theory of Pronunciation” we shall have occasion to return to this subject.

(\*) Unless directly indicated, the Italian vowels are always meant.

## GENERAL REMARKS.

A master should give extraordinary attention to the intonation of his pupils. He whose musical ear is not delicate should undertake neither to teach nor to sing, as the defect of flatting or sharpening is absolutely intolerable. A singer with this defect forfeits all claims to whatever other excellencies he may possess.

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One of the greatest of a teacher's cares is that the voice should issue forth, throughout its entire range, with limpid and clear tone, without being nasal, nor choked in the throat, two of the worst faults of a singer. They are caused, almost without exception, by an incorrect position of the tongue, or by the veil of the palate dropping too low. The pupil must practise before a mirror, and learn to keep the tongue flat. Should it prove unruly, the tongue may be held down gently with a teaspoon or paper-cutter. Having placed it properly, draw the teaspoon carefully away, and seek to keep the tongue in this flat position without mechanical aid. A few patient trials will overcome the difficulty. If, in addition to the fault of raising the tongue too high in the mouth, the pupil should also squeeze or choke the roots of the tongue when attempting to sing, let him not cease in his efforts to conquer the principles of respiration given on pages 9, 10 and 11.

Having once learned to expel the breath by a gentle application of the muscles of the abdomen, and the diaphragm, the throaty tones will disappear, the vocal parts being left by this action in perfect freedom. While seeking to cure the defect of guttural tones, the pupil should practise exercises of a quiet nature, and never with full voice. In the case of nasal tones, in addition to the hints just given, it is a good rule to pinch the nose together, and compel the breath to find its exit at the mouth.

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In any of the following exercises, the teacher should seek the way to make the singer gain, little by little, the upper tones, remembering that, as the voice ascends, so much greater is the necessity to sing with sweetness, and avoid screaming or shrillness.

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If all those who teach the first principles of song, knew how to unite the head voice with the chest voice, there would not be to-day such a scarcity of well-schooled, nor such a number of broken, voices. The most important of these principles are the laws of respiration.

---

The pupil should learn to accompany himself on the piano-forte. In this way he may study the beauties of an author, and cultivate his ear and taste, without being forever dependent on the master. He who cannot play is often at a complete loss, and wastes much valuable time. Students of singing should devote a portion of their time to learning the fundamental rules of harmony.

(Continued in Parts I. and II.)

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 The exercises of this Method have been arranged to suit the compass and character of various kinds of voices. In the majority of them the singer can commence, at option, in the key most convenient to his or her voice.

All the exercises of Part I. are to be sung without *crescendo*. (See "Messa di Voce," Part III.)

The custom of many modern Methods of placing over the several notes of their exercises the letters C. M. H.,—meaning Chest, Medium, Head voice—has been scrupulously avoided in the present work. Such practice keeps ever before the mind of the pupil the most vivid idea of difference of quality in tone, while one of the avowed objects of vocal Method is to blend into a plastic whole the incongruities of a crude voice. The grand secret of blending the registers and of a beautifully equalized voice, lies in the total disuse of force, and in the knowledge of the laws of respiration. How to breathe is the sine qua non of a perfected voice.

## SYNOPTICAL TABLES,

SHOWING THE VARIOUS CLASSES INTO WHICH THE HUMAN SINGING VOICE  
IS DIVIDED, THEIR EXTENSION AND THE LIMITS OF THEIR REGISTERS,  
WITH THE CHARACTERISTICS OF EACH CLASS, RESPECTIVELY,  
AND THEIR APPLICATION.

## SYNOPTICAL TABLE.

The diagram illustrates the vocal register divisions for eight voice parts: Soprano, Mezzo Soprano, Contralto, Tenor di Grazia, Tenor di Forza, Baritone, Basso Cantante, and Basso Profondo. Each part is represented by a musical staff and a corresponding diagram. The diagrams show the vocal range and the division into registers. The registers are labeled: CHEST, MEDIUM, and HEAD. Some parts also show MIXED or MEZZO PETTO registers. The Soprano, Mezzo Soprano, and Contralto parts have a 'CHEST' register, a 'MEDIUM' register, and a 'HEAD' register. The Tenor di Grazia, Tenor di Forza, Baritone, Basso Cantante, and Basso Profondo parts have a 'CHEST' register, a 'MEDIUM' register, and a 'HEAD' register. The Tenor di Forza, Baritone, Basso Cantante, and Basso Profondo parts also have a 'MIXED' or 'MEZZO PETTO' register. The Soprano part includes a note on the French School Falsetto. The Contralto part includes a note '(a) CHEST.' The Basso Profondo part includes a note 'HEAD' above the staff.

The tones of the female voice denoted above as MEDIUM have been the cause of some confusion in register nomenclature. It is a calamity that so many terms are employed to express the same series of tones. The old Italian division reckoned these tones under the chest register, and recognized only CHEST and HEAD registers. Modern Italians term them *mezzo-petto*, or MEDIUM CHEST, and regard them as a second series of the CHEST register. This last is in accordance with the authentic traditions of the old Italian school which left definite rules as to the treatment of the "last tones of the chest register" (Vid. MANCINI, Chap. 8.) (For particular explanation of this subject, see "REGISTERS" AND "UNION OF REGISTERS.")

\* The small notes denote exceptional compass.

(a). Among low contralti, sometimes, the voice must not carry open Chest tone above C below the staff.

## TABLE OF CHARACTERISTICS.

(FEMALE VOICE.)

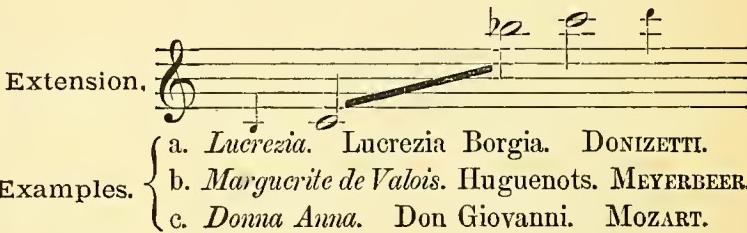
There are two classes of pure soprano voices, viz.: the *soprano acuto* and the *soprano sfogato*.

- 1 The *soprano acuto* is very high, light and flexible. It has but medium power in the chest register. It vocalizes mostly in *timbre clair*. (See remarks on *timbre*, p. 14.)



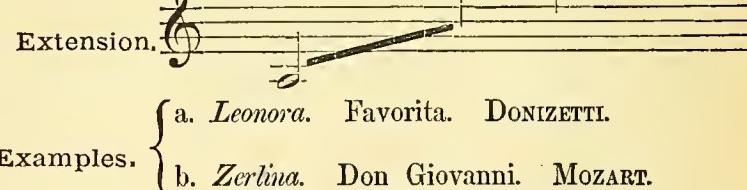
- Examples. { a. *Amina*. *Sonnambula*. BELLINI.  
b. *Linda*. *Linda di Chamounix*. DONIZETTI.  
c. *Queen of the Night*. *Magic Flute*. MOZART.

- 2 The *soprano sfogato* is high and powerful, but of lower range than the *acuto*. It is capable of great dramatic expression which lies for the most part in the head register. It has less flexibility than the *soprano acuto*, but its chest tones are stronger and deeper. It vocalizes in a beautiful *timbre*, between the *clair* and the *sombre*.



(At rare intervals the high range of the *acuto* is found in combination with the qualities of the *soprano sfogato*.)

- 3 The *mezzo* or *medium soprano* is powerful, brilliant and dramatic. Its chest tones resemble, in strength and in character, those of the *mezzo-contralto*. Its head tones are clear and strong. Occasionally it is of a lighter quality, and develops much flexibility.



- Examples. { a. *Leonora*. *Favorita*. DONIZETTI.  
b. *Zerlina*. *Don Giovanni*. MOZART.

The *contralto* has two characters, upon the careful distinction of which depends the success of this kind of voice. They are the *mezzo* or *medium contralto*, and the *deep contralto*.

- 4 The *mezzo-contralto* is of lighter quality and of higher compass than the *deep contralto*. It often resembles the *mezzo-soprano*, but is unable to sustain a fine *cantilena* so high as this voice by an interval of a third. It may have also the lower tones of the contralto, but without their power. It is capable of much flexibility. Its middle tones are round and full; its upper tones strong and clear, but less sympathetic than those of the *mezzo soprano*. It is among the finest of voices, but remains, unfortunately, too often unrecognized.



- Examples. { a. *Orsini*. *Lucrezia Borgia*. DONIZETTI.  
b. *Tancredi*. (Opera of same name.) ROSSINI.

- 5 The *deep contralto* is characterized by a very low range of great strength, and by almost masculine, but very sympathetic, quality of tone. These low *contratti* must be patiently taught the use of the head voice. Great care must be observed not to carry the chest voice too high.



- Examples. { a. *Arsace*. *Semiramide*. ROSSINI.  
b. *Pierotto*. *Linda*. BELLINI.  
c. *Contralto rôle of the Messiah*. HANDEL.\*

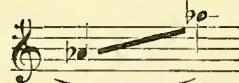
\* Though of medium range, nevertheless, in character a *deep contralto*.

## TABLE OF CHARACTERISTICS. Continued.

(MALE VOICE.)

The *tenor di grazia*, lyric tenor, is very high and flexible; possesses great endurance on the high notes; vocalizes mostly in *timbre clair*; inclines somewhat to guttural tone; often very sweet and sympathetic, and without much power, and apparently of limited compass; but possessed of a light head voice capable of great cultivation.

The *tenor di forza*, heroic tenor, is strong, dramatic, and well adapted to declamatory rôles; likes to sing between,



employs but little the head voice, mostly *mezzo petto* and chest; vocalizes usually in *timbre sombre*. (At rare intervals the high compass of the lyric tenor is found in combination with qualities of the *tenor di forza*.)

The *baritone* lies between the *tenor di forza* and the *basso cantante*. It is clear and flexible; vocalizes easily in either *timbre*, and is of a sympathetic quality; likes to sing in chest voice; resembles sometimes the *tenor di forza* in character and quality, when it is termed *tenor-baritone*, though never able to sustain a *cantilena* so high as this voice.

The *basso cantante*, or singing bass, is of a heavier quality than the baritone; in fact possesses the quality termed bass. It executes *cantabile* with ease; develops often much flexibility, and possesses as a rule aptness for clear pronunciation. Joined to this is an easy, natural head voice, which permits it sometimes to acquire a fine F# even. It has often tones below A-flat—first space of bass staff—of such a quality as to lead the master to believe the voice is *basso profondo*, especially if the head register be not yet developed. These tones are, however, rarely of sufficient volume for large places.

The *basso profondo*, or deep bass, is ponderous and strong; full and of earnest character; vocalizes generally in *timbre sombre*; sings almost without exception in chest register alone. The tones, which as far as  are noble and dignified, become above this point, as a rule, suddenly thin and characterless, and of an entirely different quality.

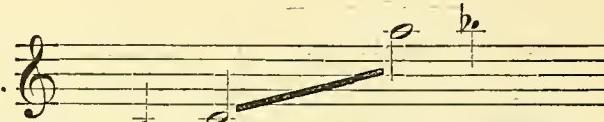
Extension.



Examples.

- a. Raoul. Huguenots. MEYERBEER.
- b. Fernando. Favorita. DONIZETTI.
- c. Ottavio. Don Giovanni. MOZART.
- d. Faust. (Opera of same name.) GOUNOD.

Extension.



Examples.

- a. Roberto. Roberto il Diavolo. MEYERBEER.
- b. Lohengrin. (Opera of same name.) WAGNER.
- c. Poliuto. (Opera of same name.) DONIZETTI.

Extension.



Examples.

- a. Rigoletto. (Opera of same name.) VERDI.
- b. Enrico. Lucrezia. DONIZETTI.

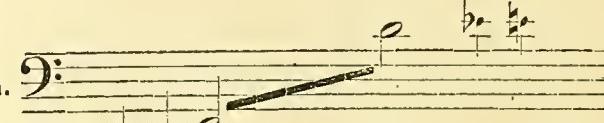
Extension.



Examples.

- a. Figaro. Barber. ROSSINI.
- b. Alfonso. Lucrezia. DONIZETTI.
- c. Mephistopheles. Faust. GOUNOD.

Extension.



Examples.

- a. Marello. Huguenots. MEYERBEER.
- b. Cardinal. La Juive. HALÈVY.
- c. Leporello. Don Giovanni. MOZART.

EXERCISES ON THE PRODUCTION OF PURE TONE OF UNIFORM FORCE;  
LOCATION OF TONE (*Posare, Appoggiare.*)

21

In the beginning the breath must be moderately short. The two small notes of the exercise below are mental notes only. Having sung through the first measure, the singer must mete out the residue of the breath as if it were still employed in making tone. This act of exhaling the breath without tone must occupy a space of time equal to that denoted by the two small notes, i. e. the first two beats of the next measure, and thus throughout the exercise. The half measure of rest will then afford ample time to recover a deep and quiet breath. The singer will thus at the outset avoid the bad fault of breathing audibly, and has at the same time a simple study for learning to control respiration. Draw a quiet breath, retain it a moment, then attack the tone directly but gently.

No. 1.<sup>a</sup>  
tempo  $\frac{d}{4} = 48$

To be sung without *crescendo*.

Piano-forte.

mf (a) la.....(mental notes.) la.....(mental notes.) la.....(m. n.) la.....(m. n.)

mp la.....(m. n.) la.....(m. n.) la.....(m. n.) la.....(m. n.)

(a.) See remarks on the practice of the vowels *a, o, e, i, u*, according to their Italian sound, page 15. *Not the bright, open ü (ah), but a medium ü (ah) is intended here.*

No. 1.<sup>b</sup>tempo  $\text{♩} = 48$ 

*mf*

\* la..... (mental notes.) la..... (mental notes.) la..... (m. n.) la..... (m. n.)

Piano-forte.

\* Every tone is formed at the glottis. That phraseology is, therefore, incorrect, which bids a singer "form the tone in the front of the mouth." The tone should be *projected forward* and *made to vibrate* at the front of the mouth. This is effected, not by distortions of the lips, but by a firm support of the breath, as explained under "Respiration."

la..... (m. n.) la..... (m. n.) la..... (m. n.) la..... (m. n.)

la..... (m. n.) la..... (m. n.) la..... (m. n.) la..... (m. n.)

la..... (m. n.) la..... (m. n.) la..... (m. n.) la..... (m. n.)

No. 2.<sup>a</sup> *Moderato.*

The musical score consists of ten staves of music. The vocal part (top staff) uses a soprano C-clef and common time. It features sustained notes with the vowel 'la' repeated in groups of three or four. The piano part (bottom staff) uses a bass F-clef and common time, providing harmonic support with chords and rhythmic patterns. The dynamics for the vocal part are marked as *mf* (mezzo-forte) and *mp* (piano forte). The piano part includes various note heads and rests, indicating a complex harmonic progression.

(a) Having assumed the proper position of the mouth for one vowel sound, this position must remain unchanged so long as the same vowel is being sung. In passing from one note to another, there is always an inclination among beginners to alter the position of the mouth. This is a bad fault, and must be studiously avoided, for it changes the quality and character of the vowel.

Musical score for Exercise No. 2a, featuring two staves of music. The top staff is for the voice (soprano) and the bottom staff is for the piano. The music consists of a series of eighth-note 'la' sounds, with piano chords providing harmonic support.

Exercises Nos. 2<sup>a</sup> and 2<sup>b</sup> are based on the formula of the trill. Though a complete trill is the result only of years of systematic practice, the study of it in slow *tempo* may be begun almost at the very outset. It is an admirable gymnastic for development of voice and flexibility. (See "The Trill," Part III., and also Ex. No. 8.)

No. 2.<sup>b</sup> *Moderato.*

Musical score for Exercise No. 2b, featuring two staves of music. The top staff is for the voice (soprano) and the bottom staff is for the piano. The music consists of a series of eighth-note 'la' sounds, with piano chords providing harmonic support. The piano part includes dynamic markings 'mp' and 'Piano-forte.'

Musical score for Exercise No. 2b, featuring two staves of music. The top staff is for the voice (soprano) and the bottom staff is for the piano. The music consists of a series of eighth-note 'la' sounds, with piano chords providing harmonic support.

Musical score for Exercise No. 2b, featuring two staves of music. The top staff is for the voice (soprano) and the bottom staff is for the piano. The music consists of a series of eighth-note 'la' sounds, with piano chords providing harmonic support.

la..... la..... la..... la..... la..... la..... la..... la.....

la ..... la..... la..... la..... la..... la..... la..... la.....

All the exercises are arranged so that the singer may begin in the key best adapted to his or her voice without disturbing the accompaniment. Every key may be begun independently of the key or keys preceding it.

No. 3.<sup>a</sup> *Adagio.*

(a) *Breath.* *dim.*      *Breath.* *dim.*      *Breath.* *dim.*

*C*      *mf*      *la.....*

*C*      *mp* *Piano-forte.*

*B*      *dim.*      *B*      *dim.*      *B*      *dim.*

(a). The sign signifies that as the voice ascends, the breath, instead of being forced, should be held somewhat in check. To force out a large amount of breath for a high note is to force the tone. It must be constantly borne in mind that the higher the note so much greater is the necessity for giving it with purity and sweetness, and that the voice must taper as it ascends.

## EXERCISES ON PURE TONE OF UNIFORM FORCE.

(a) Three staves of musical notation for voice and piano. The top three staves begin with a soprano C-clef, while the bottom staff begins with a bass F-clef. Measures are in common time. The piano part is indicated by a treble clef and a bass clef, with a dynamic marking "dim." above the notes. The vocal part is indicated by a "la" vocalization followed by a dotted line.

(b) Three staves of musical notation for voice and piano. The top three staves begin with a soprano C-clef, while the bottom staff begins with a bass F-clef. Measures are in common time. The piano part is indicated by a treble clef and a bass clef, with a dynamic marking "dim." above the notes. The vocal part is indicated by a "la" vocalization followed by a dotted line. A bracket labeled "(b)" is positioned above the vocal line of the third staff.

(c) Three staves of musical notation for voice and piano. The top three staves begin with a soprano C-clef, while the bottom staff begins with a bass F-clef. Measures are in common time. The piano part is indicated by a treble clef and a bass clef, with a dynamic marking "dim." above the notes. The vocal part is indicated by a "la" vocalization followed by a dotted line.

(d) Three staves of musical notation for voice and piano. The top three staves begin with a soprano C-clef, while the bottom staff begins with a bass F-clef. Measures are in common time. The piano part is indicated by a treble clef and a bass clef, with a dynamic marking "dim." above the notes. The vocal part is indicated by a "la" vocalization followed by a dotted line.

(b) No voice must be forced beyond its natural compass. It is advisable even for pure *Soprano* voices, if in their uncultivated state, not to sing above this point before they shall have become quite firmly established in the chest and medium tones.

No. 4. *Andante.*

*B* — \*      *B* —      *B* —      *B* —

*mf* la..... (m. n.) la..... (m. n.) *mf* la..... (m. n.) la..... (m. n.)

*mp* *Piano-forte.*

*mp* la..... (m. n.) la..... (m. n.) *mf* la..... (m. n.) la..... (m. n.)

*mp* la..... (m. n.) la..... (m. n.) *mp* la..... (m. n.) la..... (m. n.)

*mf* la..... (m. n.) la..... (m. n.) *mf* la..... (m. n.) la..... (m. n.)

*mp* la..... (m. n.) la..... (m. n.) *mp* la..... (m. n.) la..... (m. n.)

*mf* la..... (m. n.) la..... (m. n.) *mf* la..... (m. n.) la..... (m. n.)

*mp* la..... (m. n.) la..... (m. n.) *mp* la..... (m. n.) la..... (m. n.)

\* See note (a) to No. 3.

## EXERCISES ON PURE TONE OF UNIFORM FORCE.

la.....(m. n.) la.....(m. n.) la.....(m. n.) la.....(m. n.)

*mf*

*mp*

la.....(m. n.) la.....(m. n.) la.....(m. n.) la.....(m. n.)

*mf*

*mp*

la.....(m. n.) la.....(m. n.) la.....(m. n.) la.....(m. n.)

No. 5. *Moderato.*

## FOR LOCATING HEAD TONE.

*B*

*p*

*mf la.*

*Piano forte.*

*mf*

*B*

*p*

*mf la.*

*B*

*p*

*mf*

*mf la.*

*B*

*p*

*mf la.*

*B*

*p*

*mf*

## EXERCISES ON PURE TONE OF UNIFORM FORCE.

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No. 6.<sup>a</sup> *Moderato.*

EXERCISES ON PURE TONE OF UNIFORM FORCE.

No. 6.<sup>a</sup> *Moderato.*

*Piano-forte.*

*mf*

*P* (Oppure.)

*Piano-forte.*

*mf*

No. 6.<sup>b</sup>  
*Moderato.*

No. 6.<sup>b</sup>  
*Moderato.*

*Piano-forte.*

*mf*

Musical score for Exercise 7, featuring three staves of music. The top two staves represent the vocal parts, with the soprano in treble clef and the bass in bass clef. The third staff represents the piano accompaniment. The vocal parts consist of continuous eighth-note patterns, primarily 'la' on the first and third beats of each measure. The piano part provides harmonic support with sustained notes and chords. The score is divided into measures by vertical bar lines.

No. 7. *Moderato.*

Musical score for Exercise 7, No. 7, in *Moderato*. The score consists of ten staves, alternating between vocal parts (soprano and bass) and piano accompaniment. The vocal parts feature sustained notes with 'la' on the first beat of each measure. The piano part uses sustained notes and chords. Measure numbers 1 through 10 are indicated above the vocal staves. The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, B major, A major, and G major. Dynamics such as *f*, *p*, *mf*, and *p* are used throughout the piece.

No. 8. *Adagio.* *rall.**Preparazione a piacere.*

Adapted from LAMPERTI.

*a tempo.*

*rall.*

*la la la la la..... la la la la*

*a tempo.*

*rall.*

*la..... la la la la*

*a tempo.*

*rall.*

*la..... la la la la*

*a tempo.*

*rall.*

*la..... (a) la la la la*

(a) Pure sopranos may continue through to the end of the exercise; other voices must stop at A, or B as they may belong to the lower or to the intermediate voices, respectively.

## EXERCISES ON PURE TONE OF UNIFORM FORCE.

The image shows three staves of musical notation. Staff A starts with a tempo marking and a series of eighth-note patterns. It includes vocalizations "la....." and ends with a "rallentando." instruction. Staff B follows a similar pattern with its own vocalizations and a "B" marking. Staff C begins with an "a tempo." instruction and concludes with a double bar line.

Exercises Nos. 8 and 9 are specially adapted to the female voice. Their great merit lies in the ease with which pupils learn to execute them with smooth and pure tone, and with good intonation.

No. 9. *Moderato.**Preparazione a piacere.**a tempo.*

Adapted from LAMPERTI.

This section contains two staves. The top staff (A) shows a sequence of eighth notes followed by a sustained note, with vocalizations "la.....". The bottom staff (B) shows sustained notes with dynamic markings "Piano-forte." and "Forte".

*a piacere.*

*a tempo.*

la la la la la la.....

*a piacere.*

*a tempo.*

la la la la la la.....

*a piacere.*

*a tempo.*

la la la la la la.....

*a piacere.*

*a tempo.*

la la la la la la.....

(a.) See note to No. 8.

*a piacere.*

*B*

*a piacere.*

## ON LOCATING THE HEAD VOICE.

Strict attention must be given to the dynamics and their order.

No. 10. *Moderato.*

\* *B* dim. *pp*      *B* dim. *pp*      *B* dim. *pp*

*f* *lo.* *rall.*      *lo.* *rall.*      *lo.* *rall.*

*la.*      *la.*      *la.*

Piano-forte. *p*      *mf* *p*      *mf* *p*

*a tempo.*      *a tempo.*

*B* dim. *pp*      *B* dim. *pp*      *B* dim. *pp*      *B* dim.

*f* *lo.* *rall.*      *lo.* *rall.*      *lo.* *rall.*      *lo.* *rall.*

*la.*      *la.*      *la.*      *la.*

*mf* *a tempo.* *p*      *mf* *a tempo.* *p*      *mf* *a tempo.* *p*      *mf* *a tempo.*

\* See note (a) p. 25.

The slurs denote *portamento*, or a light gliding of the voice over the intervals included by them. It is an invaluable assistant in blending the registers. (See Portamento, Part III.)

No. 11. *Moderato.*

## EXERCISES ON PURE TONE OF UNIFORM FORCE.

la - a..... la - a.....

*mf*                      *mf*

No. 12. *Moderato.*

*B* — *mf*

*f* — *la*.....

*B* — *mf*

*f* — *la*.....

*mf* *Piano-forte.*

*B* — *mf*

*f* — *la*.....

*B* — *mf*

*f* — *la*.....

*mf*

The image shows three identical staves of musical notation. Each staff consists of a treble clef, a key signature of one sharp (F#), and a common time signature. The notation is divided into measures by vertical bar lines. In each measure, there are two groups of notes: a group of four eighth notes followed by a group of four sixteenth notes. The first group of notes has a dynamic marking of *mf*. The second group of notes has a dynamic marking of *f*, with the instruction "la....." written below it. The piano accompaniment part is located between the staves, indicated by a brace. The piano part consists of a bass clef, a key signature of one sharp (F#), and a common time signature. It features sustained notes and chords.

Exercises Nos. 13 and 14 are to be sung very quietly, and with no change in facial expression; these apparently simple studies are peculiarly adapted to test the pupil's control of respiration.

No. 13. *Adagio.*

Adapted from LAMPERTI.

The image shows a musical score for Exercise No. 13. The vocal part is in soprano range, indicated by a soprano clef. The key signature is C major, and the time signature is 2/4. The vocal line consists of eighth-note patterns: a group of four notes followed by a group of four notes. The first group has a dynamic marking of *mf*, and the second group has a dynamic marking of *mf*, with the instruction "la la la la....." written below it. The piano accompaniment part is in basso continuo style, indicated by a bass clef. It features sustained notes and chords. The dynamic marking *mp* is present in both the vocal and piano parts.

## EXERCISES ON PURE TONE OF UNIFORM FORCE.

No. 14. *Adagio.*

Musical score for 'No. 14. Hallelujah.' The score consists of three staves. The top staff is for voice, marked *f*, with lyrics 'la la la la.....' and 'la.....'. The middle staff is for piano, marked *mf*, with dynamics 'Piano-forte.' and 'mf'. The bottom staff is for bassoon, marked *p*. The music is in common time, with various key changes indicated by sharps and flats.

The image shows six staves of musical notation. The top two staves are in G major (one soprano, one bass), followed by two staves in E major, and then two staves in A major. Each staff contains a vocal line with 'la' vocalizations and a piano accompaniment line. Dynamics include *f* (fortissimo) and *mf* (mezzo-forte). Measures are separated by vertical bar lines, and some measures have double bar lines with repeat dots.

## EXERCISES NOS. 15 &amp; 16.

No. 15. *Moderato.*

No. 16.

The bottom section contains two musical scores. Score 15 (C minor) has a tempo marking of *Moderato*. It consists of two staves: soprano and bass. The soprano staff has eighth-note patterns with grace notes, and the bass staff has eighth-note patterns. Both staves feature 'la' vocalizations. Score 16 (C minor) also consists of two staves: soprano and bass. The soprano staff uses sixteenth-note patterns with grace notes, and the bass staff uses sixteenth-note patterns. Both staves feature 'la' vocalizations.

## EXERCISES ON PURE TONE OF UNIFORM FORCE.

The musical score consists of three systems of music, each with two staves: a soprano staff and a basso continuo staff. The first system is in G minor (two flats), the second in C major (no sharps or flats), and the third in G major (one sharp). Each system begins with a vocal exercise consisting of a single note followed by a series of eighth-note patterns. The vocal parts are marked with 'la' onsets. The piano parts provide harmonic support, with bass notes and chords. Measure numbers 1 through 12 are present above the vocal parts in the first two systems, while the third system starts at measure 13. The vocal parts are primarily in eighth-note patterns, while the piano parts include quarter notes and eighth-note chords.

Sheet music for voice and piano, featuring ten staves of exercises. The vocal part uses the soprano clef and the piano part uses the bass clef. The music consists of two systems of exercises, each with five staves. The first system starts in G major and moves to F major. The second system starts in F major and moves to G major. Each staff includes vocalizations (la) and piano accompaniment. Measure numbers 1 through 10 are present above the staves.

**System 1 (G major to F major):**

- Staff 1: Vocal line with 'la' on measures 1-2, piano accompaniment on measures 3-4.
- Staff 2: Vocal line with 'la' on measure 1, piano accompaniment on measures 2-3.
- Staff 3: Vocal line with 'la' on measure 1, piano accompaniment on measures 2-3.
- Staff 4: Vocal line with 'la' on measure 1, piano accompaniment on measures 2-3.
- Staff 5: Vocal line with 'la' on measure 1, piano accompaniment on measures 2-3.
- Staff 6: Vocal line with 'la' on measure 1, piano accompaniment on measures 2-3.
- Staff 7: Vocal line with 'la' on measure 1, piano accompaniment on measures 2-3.
- Staff 8: Vocal line with 'la' on measure 1, piano accompaniment on measures 2-3.
- Staff 9: Vocal line with 'la' on measure 1, piano accompaniment on measures 2-3.
- Staff 10: Vocal line with 'la' on measure 1, piano accompaniment on measures 2-3.

**System 2 (F major to G major):**

- Staff 1: Vocal line with 'la' on measure 1, piano accompaniment on measures 2-3.
- Staff 2: Vocal line with 'la' on measure 1, piano accompaniment on measures 2-3.
- Staff 3: Vocal line with 'la' on measure 1, piano accompaniment on measures 2-3.
- Staff 4: Vocal line with 'la' on measure 1, piano accompaniment on measures 2-3.
- Staff 5: Vocal line with 'la' on measure 1, piano accompaniment on measures 2-3.
- Staff 6: Vocal line with 'la' on measure 1, piano accompaniment on measures 2-3.
- Staff 7: Vocal line with 'la' on measure 1, piano accompaniment on measures 2-3.
- Staff 8: Vocal line with 'la' on measure 1, piano accompaniment on measures 2-3.
- Staff 9: Vocal line with 'la' on measure 1, piano accompaniment on measures 2-3.
- Staff 10: Vocal line with 'la' on measure 1, piano accompaniment on measures 2-3.

## EXERCISES ON PURE TONE OF UNIFORM FORCE.

Sheet music for voice and piano, featuring ten staves of exercises. The first two staves are in G major (two sharps) and the remaining eight are in C major (no sharps or flats). The vocal part consists of sustained notes and short melodic fragments, each followed by the word "la.....". The piano part provides harmonic support with sustained notes and rhythmic patterns. Measure numbers are present at the beginning of each staff.

**Staff 1 (Measures 1-2):**

- Key: G major (2 sharps)
- Notes: Sustained notes followed by eighth-note pairs.
- Piano: Sustained notes.

**Staff 2 (Measures 3-4):**

- Key: G major (2 sharps)
- Notes: Sustained notes followed by eighth-note pairs.
- Piano: Sustained notes.

**Staff 3 (Measures 5-6):**

- Key: G major (2 sharps)
- Notes: Sustained notes followed by eighth-note pairs.
- Piano: Sustained notes.

**Staff 4 (Measures 7-8):**

- Key: G major (2 sharps)
- Notes: Sustained notes followed by eighth-note pairs.
- Piano: Sustained notes.

**Staff 5 (Measures 9-10):**

- Key: G major (2 sharps)
- Notes: Sustained notes followed by eighth-note pairs.
- Piano: Sustained notes.

**Staff 6 (Measures 11-12):**

- Key: C major (no sharps or flats)
- Notes: Sustained notes followed by eighth-note pairs.
- Piano: Sustained notes.

**Staff 7 (Measures 13-14):**

- Key: C major (no sharps or flats)
- Notes: Sustained notes followed by eighth-note pairs.
- Piano: Sustained notes.

**Staff 8 (Measures 15-16):**

- Key: C major (no sharps or flats)
- Notes: Sustained notes followed by eighth-note pairs.
- Piano: Sustained notes.

**Staff 9 (Measures 17-18):**

- Key: C major (no sharps or flats)
- Notes: Sustained notes followed by eighth-note pairs.
- Piano: Sustained notes.

**Staff 10 (Measures 19-20):**

- Key: C major (no sharps or flats)
- Notes: Sustained notes followed by eighth-note pairs.
- Piano: Sustained notes.

## EXERCISES ON PURE TONE OF UNIFORM FORCE.

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The sheet music consists of six staves of musical notation. The top two staves are for the voice, indicated by a soprano clef, and the bottom two staves are for the piano, indicated by a bass clef. The first two staves are in common time (indicated by a 'C') and have a key signature of one flat (B-flat). The third staff is in common time with a key signature of one flat, and the fourth staff is in common time with a key signature of one sharp (F-sharp). The fifth staff is in common time with a key signature of one sharp, and the sixth staff is in common time with a key signature of one sharp. The music is divided into measures by vertical bar lines. The vocal parts contain sustained notes or short melodic patterns followed by rests, with the word "la" repeated several times. The piano parts provide harmonic support with sustained notes or chords. Measure numbers are present above the first and second staves, and dynamic markings like *mf* (mezzo-forte) are visible on the piano staves.

la..... la..... la.....  
la..... la.....  
la.....

No. 17.

ROSSINI.

*Adagio.*

(a) *f* la la la la..... la la la la.....

*mf* *piano-forte.*

*f* la la la la..... la la la la.....

*mf*

*f* la la la la..... la la la la.....

*mp*

(a.) No. 17 should be vocalized also with the Italian *o* and *e*. (See page 15. for their pronunciation.) The merits of this exercise in blending the extremes of the voice with the middle tones, and in rendering the voice in its entire compass even and plastic, are extraordinary.

Musical score for voice and piano. The vocal line consists of eighth-note patterns: first measure (forte, f) "la la la la la.....", second measure (piano, p) "la la la la.....". The piano accompaniment features sustained notes with grace notes.

Continuation of the musical score. The vocal line continues with eighth-note patterns: first measure (mezzo-forte, mf) "la la la la la.....", second measure (piano, p) "la la la la.....". The piano accompaniment maintains its harmonic pattern with sustained notes and grace notes.

Musical score for voice and piano. The vocal line consists of eighth-note patterns: first measure (forte, f) "la la la la la.....", second measure (piano, p) "la la la la.....". The piano accompaniment features sustained notes with grace notes.

Continuation of the musical score. The vocal line continues with eighth-note patterns: first measure (mezzo-forte, mf) "la la la la la.....", second measure (piano, p) "la la la la.....". The piano accompaniment maintains its harmonic pattern with sustained notes and grace notes.

Musical score for voice and piano. The vocal line consists of eighth-note patterns: first measure (forte, f) "la la la la la.....", second measure (piano, p) "la la la la.....". The piano accompaniment features sustained notes with grace notes.

Continuation of the musical score. The vocal line continues with eighth-note patterns: first measure (mezzo-forte, mf) "la la la la la.....", second measure (piano, p) "la la la la.....". The piano accompaniment maintains its harmonic pattern with sustained notes and grace notes.

Musical score for voice and piano. The vocal line consists of eighth-note patterns: first measure (forte, f) "la la la la la.....", second measure (piano, p) "la la la la.....". The piano accompaniment features sustained notes with grace notes.

Continuation of the musical score. The vocal line continues with eighth-note patterns: first measure (mezzo-forte, mf) "la la la la la.....", second measure (piano, p) "la la la la.....". The piano accompaniment maintains its harmonic pattern with sustained notes and grace notes.

## VOCAL STUDY. No. 1.

As in the preceding exercises, so also in the vocal studies, the pupil must endeavor to produce pure, sweet tone, and must be able to sing them in *forte* and in *mezza voce*. The studies and exercises are to be vocalized first with the Italian *a*, then with the Italian *o* and *e*. (See page 15.)

The image shows a page of sheet music for piano, consisting of six staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time (indicated by '8'). The instruction 'Andante.' is written above the first measure. The second staff starts with a treble clef, a key signature of one sharp (F#), and a common time (indicated by '8'), with the instruction 'Piano-forte.' below it. The third staff begins with a bass clef, a key signature of one sharp (F#), and a common time (indicated by '8'). The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a common time (indicated by '8'). The fifth staff begins with a bass clef, a key signature of one sharp (F#), and a common time (indicated by '8'). The sixth staff begins with a treble clef, a key signature of one sharp (F#), and a common time (indicated by '8'). The music includes various note heads, stems, and rests, with some measures grouped by vertical lines and others by horizontal brackets labeled '1' and '2'. The paper has a light beige or cream color.

The x indicates half respirations; the , indicates full respirations.

Two staves of musical notation for vocal study. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of various note patterns, including eighth and sixteenth notes, with some rests and dynamic markings like 'ritard.' (ritardando) at the end of the first staff.

These vocal studies may be used later as *solfeggi*. (See Solfeggi, Part II.)

### VOCAL STUDY. No. 2.

*Moderato.*

*Legato.*

*mf*

*ritard.*

*colla voce.*

*mf*

This section contains five staves of musical notation for Vocal Study No. 2. The first two staves begin with a dynamic of *Moderato* and a tempo marking of *Legato*, with *mf* (mezzo-forte) dynamics. The third staff begins with a dynamic of *ritard.* The fourth staff includes the instruction *colla voce.* The fifth staff concludes with a dynamic of *mf*.



## VOCAL STUDY. No. 3.

(FOR SOPRANO OR TENOR.)

Adapted from MARCHESI.

*Moderato.*

To subjoin here a number of studies sufficient to satisfy all classes of voices, would be quite impracticable. The few that are furnished are to be taken as indications, rather, of the kind of studies to be employed. Thus Vocal Study No. 3, is a sample of elegant *legato* and cantilena; Nos. 8, 10 & 11, of execution, &c.

The sheet music consists of five staves of musical notation, likely for voice and piano. The top staff shows a treble clef, common time, and a key signature of one sharp. It includes dynamic markings *p* and *cres.*. The second staff shows a treble clef, common time, and a key signature of one sharp. It includes dynamic markings *p* and *cres.*. The third staff shows a bass clef, common time, and a key signature of one sharp. The fourth staff shows a treble clef, common time, and a key signature of one sharp. It includes dynamic markings *f* and *colla voce.* The fifth staff shows a bass clef, common time, and a key signature of one sharp. The music includes various note heads, stems, and rests, along with slurs and grace notes. Performance instructions like *a tempo.* and *rit.* are also present.

## VOCAL STUDY. No. 4.

(FOR SOPRANO OR TENOR.)

Adapted from BORDESE.

*Moderato.*

*Piano-forte.*

## VOCAL STUDY. No. 5.

(FOR SOPRANO OR TENOR.)

Adapted from BORDOGNI.

*Allegretto.*

Piano-forte.

## VOCAL STUDIES.

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The image displays four staves of musical notation, likely for a vocal study. The notation is organized into two systems, each consisting of two staves. The top staff in each system is a treble clef (G-clef) staff, and the bottom staff is a bass clef (F-clef) staff. The music is in common time, indicated by a 'C' at the beginning of each staff.

**System 1:**

- Treble Staff:** Features eighth-note patterns with various slurs and grace notes.
- Bass Staff:** Features eighth-note chords primarily in G major (root position).

**System 2:**

- Treble Staff:** Features eighth-note patterns with slurs and grace notes.
- Bass Staff:** Features eighth-note chords primarily in G major (root position).

**System 3:**

- Treble Staff:** Features eighth-note patterns with slurs and grace notes. A dynamic marking *p dolce.* is placed below the staff.
- Bass Staff:** Features eighth-note chords primarily in G major (root position).

**System 4:**

- Treble Staff:** Features eighth-note patterns with slurs and grace notes. Dynamic markings *mf* and *f* are placed below the staff.
- Bass Staff:** Features eighth-note chords primarily in G major (root position).

## VOCAL STUDY. No. 6.

(FOR SOPRANO OR TENOR.)

Adapted from BORDÈSE.

*Andante con moto.*

*Pianoforte.*

*(Oppure.)*

*ritard.*

The image displays four staves of musical notation, likely for a vocal study with piano accompaniment. The notation includes various vocal exercises such as slurs, grace notes, and dynamic markings like 'x' and '>'. The piano accompaniment consists of harmonic chords and bass line. The first staff begins with a treble clef, common time, and a piano dynamic. The second staff starts with a treble clef, common time, and a forte dynamic. The third staff begins with a treble clef, common time, and a piano dynamic. The fourth staff begins with a treble clef, common time, and a piano dynamic. The notation is divided into measures by vertical bar lines.

## PART II.

# SCALE METHOD AND SCALE PRACTICE.

---

## THEORY OF THE SINGING VOICE.

### FLEXIBILITY. (Agilità)

The flexibility of the throat is its capacity for executing all kinds of roulades, turns, &c., correctly and rapidly. The singer who pretends to cultivation must possess as faultless a technique in this regard as the educated pianist, or other instrumentalist. Indeed, no voice can receive that thorough development demanded by the master works of song without long, patient, and intelligent application to the study of various forms of the scale.

The first condition for acquiring pure flexibility is the strict observance of the rules concerning attitude, position of the mouth and of the tongue, and respiration, laid down in Part I. Having found the mode of practice best adapted to his or her voice, the singer must abide by it. This is the very essence of method. Of the many faults common to scale practice, that of elevating the head too high and stretching out the chin, or of lowering the head and drawing in the chin, is quite prominent. The latter is peculiar, especially to low, the former to high, voices. Such positions must be carefully avoided lest the singer choke the natural flexibility of the larynx at the outset. In executing any passage on a certain vowel, the mouth and tongue, having once assumed the position proper to this vowel, must remain immovable from the beginning to the very end of the passage. Any change from this position causes an immediate change in the vowel.

Not only beginners, but many who have studied, may often be detected commencing an ascending scale with the mouth hardly opened. On the approach to the middle notes of the run they will open the mouth wider, and on the high notes sometimes stretch the mouth open to an exaggerated width, to return to the original narrow position on descending.

Such bad habits are strictly forbidden, and the singer will find it useful to practice before a glass. With ascending intervals the larynx rises involuntarily, and the tone needs more than ever that the breath be well supported according to the rules already given. All movements of the head, chin, lips, and tongue prevent the pupil from obtaining that support. This is eminently necessary on the approach to the higher notes. To change the position of the tongue abruptly in order to obtain a high note is grossly incorrect. Such method necessitates a change in the character of the vowel sung, and is not legitimate. We repeat, any other means of obtaining high notes than a *well-supported respiration*, total disuse of force, and absence of voluntary movements of the tongue or mouth, other than an almost imperceptible widening of the latter, subjects the vocal chords to an unnatural strain, and is prejudicial to the last degree to pure vocalization. Grace, and purity of tone, must never be sacrificed to mere loudness, nor to any mechanical increase of compass. These principles—the experience of every well-educated singer—were long ago tested and approved by the old Italians. They are stated most lucidly in the methods of Tosi, Mancini, Giraldoni and Lamperti, as well as in the traditions from the celebrated Johann Miksch,\* as found in the published works of his pupils, Sieber and Mannstein.

### INTONATION.

Unless every tone can be delivered on the pitch required, singing becomes impossible. The defect of flatting or of sharping, i. e., of singing lower or higher than the note demanded, may have merely temporary causes. These the teacher should examine most carefully. He should hear the pupil sing under various circumstances, as well as different phases of the weather. If, after repeated trials, there be no improvement, the pupil should be advised to devote his attention to the learning of some instrument, and to hear often good music well executed. Should the defect still remain after such routine, the case is hopeless, and all attempts at learning to sing would be time and money thrown away.

There must be no audible preparation, or anticipation of a tone by sliding up to it on some convenient interval. Every tone must be delivered directly and purely. Scales need not begin with the noisy stroke of the glottis, so common of late. Simply retaining the breath a moment before delivering the first tone is sufficient to make the attack of the tone clear and distinct.

\* JOHANN MIKSCH, the pupil of CASELLI the pupil of BEBNACCHI, whose talented exposition of the principles of his master PISTOCCHI, of Bologna, rendered this school so world renowned.

There are certain notes of the simple scale—*volutina semplice*—which beginners generally sing out of tune, either flat or sharp.

## SIMPLE VOLATINE.



These notes and the manner in which pupils are inclined to sing them, are given in the following scheme.

## SCHEME A.

*Adagio.*

Flat. (Sharp easy.) Flat. Flat.

Piano-forte.

Of the ascending scale, the second, the sixth, and the seventh are the most difficult to intonate correctly. The fourth is comparatively easy, though often sung false (sharp) when not a note of the accompanying chord. Of the descending scale, the second and the third are the most troublesome. In general the notes apt to be sung false are those foreign to the common chord of the key. It is well to practise the scale at times without accompaniment, letting the thoughts and intentions precede the tone. The following schemes will prove of substantial benefit in aiding the pupil to secure good intonation.

## SCHEME B.

&amp;c.

Voice.

*mf*

*a*  
*e*  
*i*  
*o*  
*u*

Italian. the same; the same;

*Adagio.*

*mf* Piano-forte.

&c.

## SCHEME C.

&amp;c.

*mf*

the same;

&c.

Scheme B is to be sung first with *a* (ah) and then with the other vowels according to their Italian sound, (see page 15.) Scheme C is to be practised only when the pupil has learned to intonate scheme B correctly. The schemes must be transposed to suit the compass of particular voices.

Instead of numerous, consecutive exercises on the interval of the second through all the keys, then upon the interval of the third, &c., as put down in many Methods, it has been the author's experience that short exercises on all the intervals in their order, remaining in the same key until the whole scale is complete, are more practicable. Certain it is, that they are far less annoying to the musical sense of the singer, give him a clearer notion of the relation of all the intervals to each other and to the whole scale in a given key, and are not fatiguing.

No. 18.<sup>a</sup>

*Moderato.*

Moderato.

2 2 2 2

2 (a) 2 2 2 (b) 2

Piano-forte.

2 2

2

No. 18.<sup>b</sup>

*Moderato.*

A musical score for two staves, labeled "Moderato." The top staff uses a treble clef and a key signature of four sharps. It consists of eight measures grouped into four pairs of two measures each, indicated by a bracket above each pair. The bottom staff uses a bass clef and a key signature of one sharp. It also consists of eight measures grouped into four pairs of two measures each, indicated by a bracket above each pair. The music features various note heads, stems, and rests.

(a) Where the tonic and third—in No. 18.<sup>a</sup>, B $\flat$  and D—are prominent notes of the accompanying chord, they are prone to approach each other. This circumstance renders the pure intonation of the 2nd all the more necessary, since it prevents the 1st and 3rd from nearing.

(b) These five notes are often, wrongly, slurred together. They must be practised therefore with a slight *rallentando*.

No. 18.<sup>c</sup>

*Moderato.*

No. 18.<sup>d</sup>

*Moderato.*

No. 18.<sup>e</sup>*Moderato.*

2      2      2      2

2      2      2      2

2      2

2      2

No. 18.<sup>f</sup>*Moderato.*

2      2      2      2

2      2      2      2

2      2

2      2

No. 18<sup>a</sup>.*Moderato.*

Musical score for No. 18<sup>a</sup>. The score consists of three staves of music in G major (three sharps) and 2/4 time. The first staff uses a treble clef, the second staff an alto clef, and the third staff a bass clef. The music is divided into measures by vertical bar lines, and each measure is numbered with a small box containing the number '2'. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The first two staves begin with a whole note followed by a half note. The third staff begins with a half note followed by a whole note.

No. 18<sup>b</sup>.*Moderato.*

Musical score for No. 18<sup>b</sup>. The score consists of three staves of music in C major (no sharps or flats) and 2/4 time. The first staff uses a treble clef, the second staff an alto clef, and the third staff a bass clef. The music is divided into measures by vertical bar lines, and each measure is numbered with a small box containing the number '2'. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The first two staves begin with a whole note followed by a half note. The third staff begins with a half note followed by a whole note.

Musical score for No. 18<sup>b</sup>. The score consists of three staves of music in G major (three sharps) and 3/4 time. The first staff uses a treble clef, the second staff an alto clef, and the third staff a bass clef. The music is divided into measures by vertical bar lines, and each measure is numbered with a small box containing the number '2'. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The first two staves begin with a whole note followed by a half note. The third staff begins with a half note followed by a whole note.

No. 18.<sup>i</sup>

*Moderato.*

No. 18.<sup>j</sup>

*Moderato.*

No. 19.

*Andante.*

The sheet music consists of six staves of musical notation. The first two staves are in common time, C major (one sharp), and the key signature changes to G major (two sharps) for the third and fourth staves, and finally to F major (one flat) for the fifth and sixth staves. The vocal line (top staff) consists of eighth-note patterns such as 'la la la la la la la la' and 'la la la la la la la la'. The piano accompaniment (bottom staff) provides harmonic support with sustained chords and bass notes. The dynamics 'mf' (mezzo-forte) and 'Piano-forte.' are indicated in the middle section. The music is presented in a clear, organized format typical of early 20th-century music instruction books.

Soprano vocal line in G major, treble clef, eighth-note patterns: la la la la la la la la.....

Piano accompaniment in G major, bass and treble staves, eighth-note chords.

Soprano vocal line in G major, treble clef, eighth-note patterns: la la la la la la la la.....

Piano accompaniment in G major, bass and treble staves, eighth-note chords.

Soprano vocal line in F major, treble clef, eighth-note patterns: la la la la la la la la.....

Piano accompaniment in F major, bass and treble staves, eighth-note chords.

Soprano vocal line in F major, treble clef, eighth-note patterns: la la la la la la la la.....

Piano accompaniment in F major, bass and treble staves, eighth-note chords.

Soprano vocal line in A major, treble clef, eighth-note patterns: la la la la la la la la.....

Piano accompaniment in A major, bass and treble staves, eighth-note chords.

Soprano vocal line in A major, treble clef, eighth-note patterns: la la la la la la la la.....

Piano accompaniment in A major, bass and treble staves, eighth-note chords.

Soprano vocal line in E major, treble clef, eighth-note patterns: la la la la la la la la.....

Piano accompaniment in E major, bass and treble staves, eighth-note chords.

Soprano vocal line in E major, treble clef, eighth-note patterns: la la la la la la la la.....

Piano accompaniment in E major, bass and treble staves, eighth-note chords.

No. 20. *Preparation.*

B

Piano-forte.

la la la la la la la la.....

The musical score consists of four systems of music, each with two staves: a soprano staff (G clef) and a bass staff (F clef). The first system is in A-flat major (three flats), the second in C major (no sharps or flats), the third in G major (one sharp), and the fourth in E-flat major (two flats). Each system begins with a single note followed by a series of eighth-note scales. The scales are marked with a 'B' above them, indicating a specific technique or style. The vocal part uses the word "la" for the notes. The piano accompaniment provides harmonic support with chords and bass notes. The score is designed for vocal training, specifically for scale practice.

No. 21.  
Moderato.

(a) The *tempo* of any given study of the scale must remain *moderato* until it can be correctly sung. Afterwards the *tempo* may be increased.

la..... la.....  
a..... a.....

No. 22. *Moderato.*

(a)

Piano-forte.

(a) As if written: 

This is called *Tempo rubato*; i. e. the time for inhaling breath between  $B\flat$  and C must be taken from the note *after which the breath is drawn*, in this instance  $B\flat$  which is sustained but one sixteenth of a beat, leaving one sixteenth of a beat during which to draw breath. This latter is termed a "half-breath," *mezza respirazione*, and must be taken while the lungs still contain a considerable amount of air. The half-breath is impossible if the lungs become entirely exhausted.

No. 22. (Ultimately this exercise must be executed in one breath.)

*Moderato.*

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The top row of staves is in G major (one sharp), the middle row is in C major (no sharps or flats), and the bottom row is in F major (one flat). Each staff begins with a common time signature. The notation includes various note heads (solid black, open, and dotted) and stems, with slurs and grace notes. The first staff of each row features a series of eighth-note slurs. The second staff of each row features a series of sixteenth-note slurs. The third staff of each row features a series of eighth-note slurs. The fourth staff of each row features a series of sixteenth-note slurs. The fifth staff of each row features a series of eighth-note slurs. The sixth staff of each row features a series of sixteenth-note slurs. The music is labeled "No. 22. (Ultimately this exercise must be executed in one breath.)" and "Moderato."

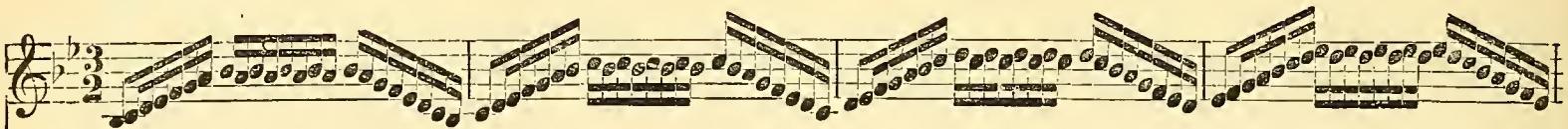
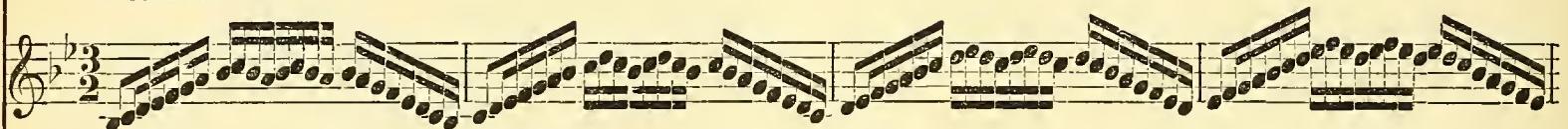
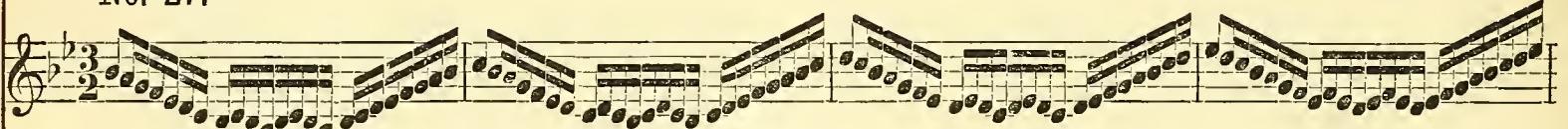
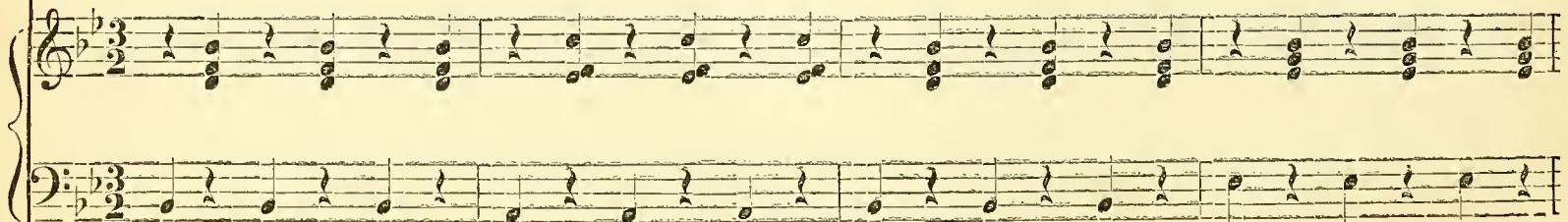
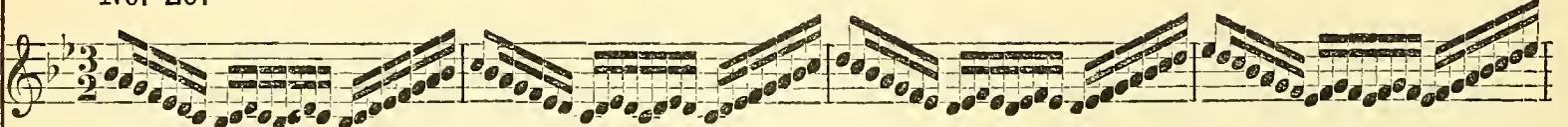
The image displays four staves of musical notation, each consisting of three staves: Treble, Bass, and Alto. The notation is primarily composed of eighth-note patterns. In the first staff of each section, there are six measures of eighth-note pairs (two notes per beat). The second staff contains measures of quarter notes followed by measures of eighth-note pairs. The third staff contains measures of quarter notes followed by measures of eighth-note pairs. A bracket labeled 'B' spans the last measure of the first staff and the first measure of the second staff of each section. The key signature changes between sections: the first section has a key signature of two sharps (F# major), the second section has a key signature of one sharp (G major), and the third section has a key signature of no sharps or flats (C major).

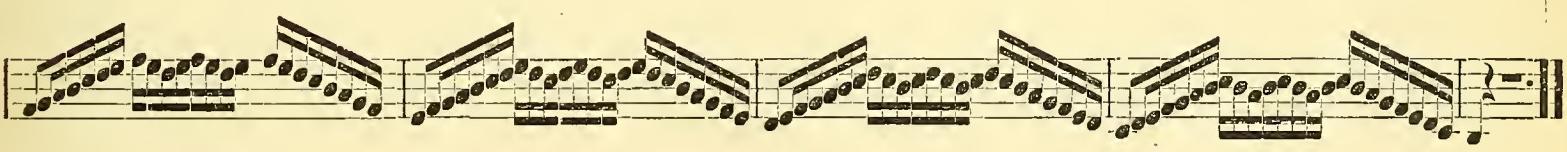
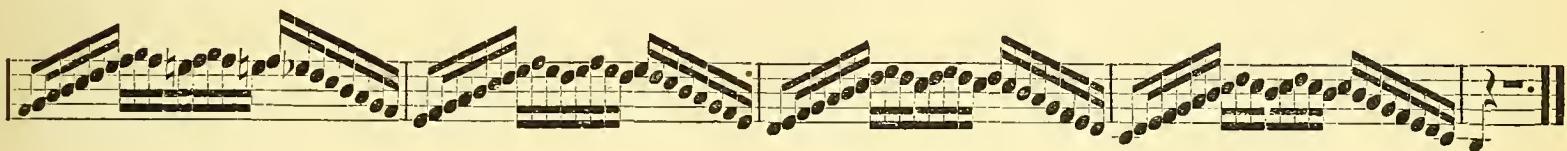
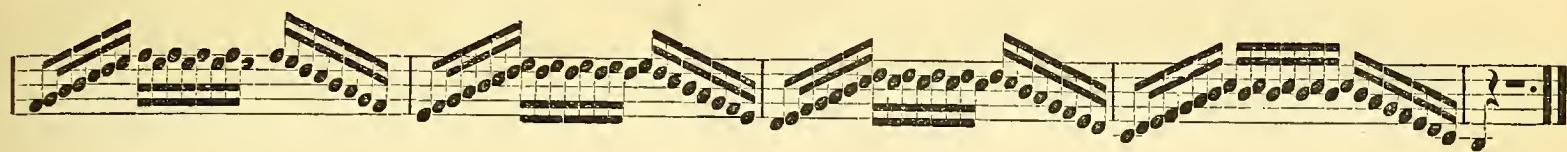
## No. 23.

*Moderato.*

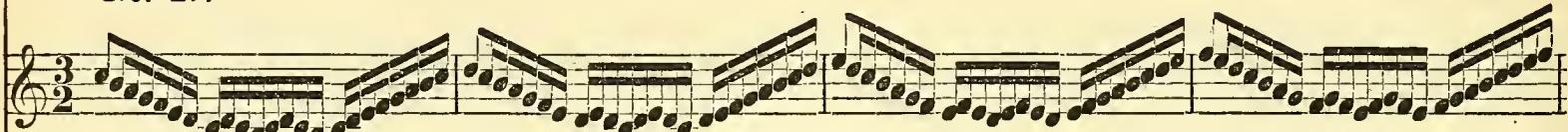
The sheet music consists of eight staves of musical notation. The first staff is in G minor (two flats) and uses a treble clef. The second staff is in C major and uses a bass clef. The third staff is in F major (one flat) and uses a bass clef. The fourth staff is in D major (one sharp) and uses a bass clef. The fifth staff is in A major (no sharps or flats) and uses a treble clef. The sixth staff is in E major (one sharp) and uses a bass clef. The seventh staff is in B-flat major (two flats) and uses a treble clef. The eighth staff is in G major (no sharps or flats) and uses a bass clef. The music includes various note patterns, rests, and dynamic markings like 'Piano-forte.' and 'mf'.

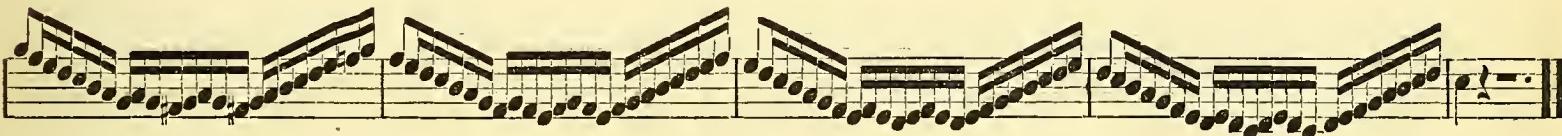
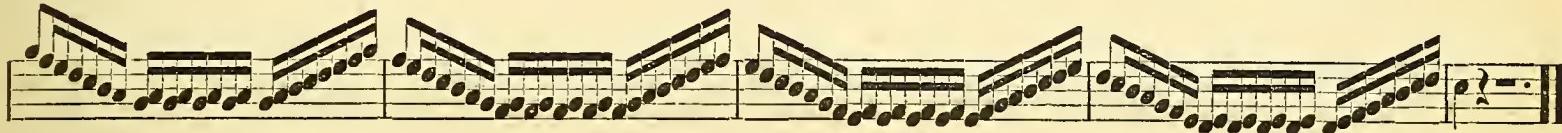
The page contains six staves of musical notation for piano, arranged in two columns of three staves each. The notation includes various note values (eighth notes, quarter notes, etc.) and rests, separated by vertical bar lines. The staves are organized into measures, indicated by short vertical lines at the beginning of each measure. The first column (left side) starts with a treble clef and a key signature of two sharps (G major). The second column (right side) starts with a bass clef and a key signature of one sharp (E major). The notation is designed for scale practice, with each staff showing a different pattern of notes and rests.

No. 24.<sup>a</sup>No. 25.<sup>a</sup>No. 26.<sup>a</sup>No. 27.<sup>a</sup>No. 28.<sup>a</sup>No. 29.<sup>a</sup>



A two-staff section of piano music. The top staff is in treble clef and shows a harmonic progression from G major to D major, with various chords and rests. The bottom staff is in bass clef and provides a harmonic foundation with sustained notes and bass line patterns.

No. 24.<sup>b</sup>No. 25.<sup>b</sup>No. 26.<sup>b</sup>No. 27.<sup>b</sup>No. 28.<sup>b</sup>No. 29.<sup>b</sup>



A harmonic progression consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves use common time. The progression consists of eight measures, each containing a half note and a quarter note, forming a simple harmonic cycle.

No. 30.<sup>a</sup>*Moderato.*

B —————— B —————— B —————— B ——————

B —————— B —————— B —————— B —————— B ——————

No. 30.<sup>b</sup>*Moderato.*

B —————— B —————— B —————— B —————— B ——————

B —————— B —————— B —————— B —————— B ——————

No. 31.<sup>a</sup>*Moderato.*

1 2 3 4 5 6 7 8

No. 31.<sup>b</sup>*Moderato.*

1 2 3 4 5 6 7 8

No. 32.

*Moderato.*

The sheet music consists of eight staves of musical notation for piano, arranged in two systems of four staves each. The first system starts in G minor (two flats) and transitions to F major (one sharp). The second system starts in C major (no sharps or flats) and transitions to D major (one sharp). The music features various scales and chords, including sixteenth-note patterns and sustained notes. The notation includes treble and bass clefs, common time, and measures indicated by vertical bar lines.

No. 33.<sup>a</sup>*Andantino.*

*f*

*mf*  
Piano-forte.

The first staff starts with eighth-note pairs. The second staff starts with a piano dynamic and a bass clef. The third staff starts with a bass note.

The first staff shows eighth-note patterns. The second staff shows quarter notes and eighth-note pairs. The third staff shows quarter notes.

The first staff shows eighth-note patterns. The second staff shows quarter notes and eighth-note pairs. The third staff shows quarter notes.

No. 33.<sup>b</sup>*Andantino.*

The musical score for No. 33 consists of six staves. The top two staves are for the voice (soprano and alto), and the bottom four staves are for the piano. The vocal parts are primarily composed of eighth-note patterns and sixteenth-note figures. The piano parts provide harmonic support with sustained notes and chords. The music is in common time and C major. The score is divided into three sections, each starting with a repeat sign and a different dynamic marking: 'f' (fortissimo) for the first section, 'mf' (mezzo-forte) for the second, and a dynamic marking consisting of a 'p' over a 'f' for the third.

The singer should not study with the voice alone, but apply his mind to the task of understanding fully the principles of his art.

Through ignorance or carelessness many teachers allow their pupils to sustain the upper tones with a forced voice. Such practice endangers not only the voice but the health.

No. 34.<sup>a</sup>  
*Andantino.*

The musical score consists of five systems of music. Each system begins with a soprano vocal line in treble clef, mostly in C major (indicated by a 'C') with a key signature of one flat. The vocal parts are marked with 'mp' (mezzo-forte) dynamics. The piano accompaniment is shown in bass clef, also in C major with one flat. The vocal parts feature eighth-note patterns, primarily slurs, with occasional sixteenth-note figures. The piano parts provide harmonic support with sustained notes and chords. The vocal parts are divided into sections labeled 'la.....' and 'a.....' at different points in the score.

"A diligent instructor, knowing that a soprano without the head voice is confined to singing within a short compass, will leave no means untried for teaching her the use of this glorious help. He will not rest till she has learned so to combine the upper register with the lower, that the hearer cannot distinguish where one ceases and the other begins."—Tosi.

No. 34.<sup>b</sup>*Andantino.*

mf  
la.....

mp

a.....a.....

a.....a.....

a.....a.....

a.....

Having prepared exercise No. 34. according to the divisions of the breath denoted by the commas, the singer may then practise inhaling at the first and second commas only. Graceful flexibility, and pure tone, not force, are to be sought in these exercises.

No. 35.<sup>a</sup>*Andantino.*

*mf*

la.....

*mp*

.....a.....

<sup>A</sup>  
.....a.....

.....a.....

If a pupil be made to sing words before having mastered pure vocalization, development of voice will proceed more slowly and less surely. The numberless and rapidly succeeding motions of the tongue and lips when forming the various consonants, vowels and diphthongs, of which words are constructed, fatigue the beginner who finds difficulty enough in producing pure tone on simple vowels. Before taking up the study of songs the pupil should have had thorough practice in vocalizing with the Italian *a*, *o*, *e*,—with an occasional study of *i* and *u*—See Part I. page 15—and in solfeggio.

No. 35.  
*Andantino*

mf  
la.....  
\*  
mp  
o o o  
..... a.....  
o o o  
o o o

Singing has its caste, and to the cultivated ear is either noble or plebeian. Let the student of the art of singing make ignorance his very horror, lest he become the laughing stock of the public. Study the most tasteful compositions of the best writers, and accustom the ear to what is excellent. In time the taste thus derived becomes Art, and Art nature.

\* This and the preceding Exercise may be executed ultimately with two inhalations, one at the beginning, the other at A

## No. 36.

Piano-forte.

The music is composed of eight staves, each consisting of five lines and four spaces. The top two staves begin in common time (4/4) with a key signature of one sharp. The third staff begins in common time with a key signature of one sharp. The fourth staff begins in common time with a key signature of one sharp. The fifth staff begins in common time with a key signature of one sharp. The sixth staff begins in common time with a key signature of one sharp. The seventh staff begins in common time with a key signature of one sharp. The eighth staff begins in common time with a key signature of one sharp. The music is divided into two sections by a vertical bar line. The first section contains six measures, and the second section contains four measures. The notes are primarily eighth notes, and the music includes various rests and dynamic markings like 'p' (piano) and 'f' (forte). The bass clef staff also includes a bassoon clef symbol.

Musical score consisting of two staves. The top staff is in treble clef, 3/4 time, key signature of three sharps, and includes a dynamic marking "Piano.". The bottom staff is in bass clef, 3/4 time, key signature of three sharps, and includes a dynamic marking "Piano.". Both staves show a continuous sequence of eighth notes forming a scale, starting on G and ending on G, with various slurs and grace notes.

## THE SCALE OF TWO OCTAVES. (FOR THE FEMALE VOICE.)

No. 37.

Musical score titled "No. 37. THE SCALE OF TWO OCTAVES. (FOR THE FEMALE VOICE.)". It consists of five staves, each in common time and major key. The first four staves are in treble clef (key signature of one sharp) and the fifth staff is in bass clef (key signature of one sharp). The vocal line starts on C and ascends through two octaves, with slurs and grace notes. The piano accompaniment provides harmonic support with sustained chords and bass notes.

## VOCAL STUDY. No. 7.

(FOR SOPRANO, TENOR, OR CONTRALTO.)\*

*Allegretto con grazia.*

The first system of sheet music consists of three staves. The top staff is soprano clef, G major (two sharps), common time. It contains six measures of eighth-note patterns. The middle staff is bass clef, C major (no sharps or flats), common time. It contains four measures of quarter-note chords. The bottom staff is bass clef, F major (one sharp), common time. It contains four measures of quarter-note chords. The tempo is indicated as *Allegretto con grazia.* The dynamic for the middle staff is *Piano, forte.*

\* With the exception of No. 11, the Vocal Studies are adapted to the range of various voices.

The second system of sheet music consists of three staves. The top staff is soprano clef, G major (two sharps), common time. It contains six measures of eighth-note patterns. The middle staff is bass clef, C major (no sharps or flats), common time. It contains four measures of quarter-note chords. The bottom staff is bass clef, F major (one sharp), common time. It contains four measures of quarter-note chords.

The third system of sheet music consists of three staves. The top staff is soprano clef, G major (two sharps), common time. It contains six measures of eighth-note patterns. The middle staff is bass clef, C major (no sharps or flats), common time. It contains four measures of quarter-note chords. The bottom staff is bass clef, F major (one sharp), common time. It contains four measures of quarter-note chords. A bracket above the middle staff indicates two endings: ending 1 continues the eighth-note patterns, while ending 2 continues the quarter-note chords.

The fourth system of sheet music consists of three staves. The top staff is soprano clef, G major (two sharps), common time. It contains six measures of eighth-note patterns. The middle staff is bass clef, C major (no sharps or flats), common time. It contains four measures of quarter-note chords. The bottom staff is bass clef, F major (one sharp), common time. It contains four measures of quarter-note chords.

## SCALE METHOD AND SCALE PRACTICE.

The musical score consists of six systems of music, each with two staves: treble and bass. The notation includes various note patterns, rests, and dynamic markings. The first system shows eighth-note patterns with grace notes. The second system features eighth-note chords. The third system contains sixteenth-note patterns. The fourth system shows eighth-note chords. The fifth system includes eighth-note patterns with grace notes. The sixth system concludes with eighth-note chords. A dynamic marking '8va' is located at the end of the sixth system.

## VOCAL STUDY. No. 8.

(FOR SOPRANO OR CONTRALTO.)

Adapted from BORDOGNI.

*Allo. Moderato.*

The sheet music for Vocal Study No. 8 is composed of eight staves of musical notation. The first staff uses a treble clef and starts with a forte dynamic (f). The second staff also uses a treble clef and has a piano-forte dynamic. The third staff uses a bass clef. The fourth staff uses a treble clef. The fifth staff uses a treble clef. The sixth staff uses a bass clef. The seventh staff uses a treble clef. The eighth staff uses a bass clef. The music features various rhythmic patterns, including eighth-note groups and sixteenth-note groups, with slurs indicating phrasing. Dynamic markings include forte (f) and piano (p).

The musical score consists of six staves of piano music. The top staff uses a treble clef, a key signature of one sharp (F#), and common time. It features a dynamic marking 'p' and a fermata over the first note. The second staff uses a bass clef, a key signature of one flat (B-flat), and common time. The third staff uses a bass clef, a key signature of one sharp (F#), and common time. The fourth staff uses a treble clef, a key signature of one sharp (F#), and common time. The fifth staff uses a bass clef, a key signature of one flat (B-flat), and common time. The sixth staff uses a bass clef, a key signature of one flat (B-flat), and common time. The music includes various note heads, stems, and bar lines, with some notes grouped by vertical lines.

The musical score consists of six staves of piano music. The top staff is in treble clef, the second staff is in bass clef with a dynamic marking of 'p' (piano), and the third staff is also in bass clef. The fourth staff is in treble clef, the fifth staff is in bass clef, and the bottom staff is in bass clef. The music includes various note patterns such as eighth-note and sixteenth-note exercises, and harmonic progressions. The notation uses standard musical symbols like quarter notes, eighth notes, sixteenth notes, and rests, along with bar lines and measure repeat signs.

## SCALE METHOD AND SCALE PRACTICE.

Sheet music for Scale Method and Scale Practice, featuring four staves of musical notation. The music consists of eighth-note patterns and sixteenth-note exercises, primarily in common time. The first two staves are in G major, while the last two are in A major. Measure 1 starts with a descending eighth-note scale on the treble staff. Measures 2-3 show eighth-note chords followed by sixteenth-note patterns. Measures 4-5 continue with eighth-note chords and sixteenth-note exercises. Measures 6-7 conclude with eighth-note chords and sixteenth-note patterns.

## VOCAL STUDY. No. 9.

(FOR SOPRANO OR TENOR.)

Adapted from CRESCENTINI.

Sheet music for Vocal Study No. 9, featuring five staves of musical notation. The study is in common time and includes dynamic markings such as *Molto sostenuto.*, *mf*, and *rall.*. The vocal line is supported by a piano accompaniment. The vocal part begins with sustained notes in measures 1-2, followed by eighth-note chords and sixteenth-note patterns. The piano accompaniment provides harmonic support throughout the piece.

The musical score consists of six systems of music, each with two staves: treble and bass. The music is written in common time. The notation includes:

- System 1:** Treble staff starts with a half note, followed by a sixteenth-note pattern (two groups of four notes with a breve rest between), a half note, and a sixteenth-note pattern. Bass staff starts with a half note, followed by a half note, a quarter note, and a half note.
- System 2:** Treble staff starts with a half note, followed by a half note, a quarter note, and a half note. Bass staff starts with a half note, followed by a half note, a quarter note, and a half note.
- System 3:** Treble staff starts with a half note, followed by a sixteenth-note pattern, a half note, and a sixteenth-note pattern. Bass staff starts with a half note, followed by a half note, a quarter note, and a half note.
- System 4:** Treble staff starts with a half note, followed by a half note, a quarter note, and a half note. Bass staff starts with a half note, followed by a half note, a quarter note, and a half note.
- System 5:** Treble staff starts with a half note, followed by a half note, a quarter note, and a half note. Bass staff starts with a half note, followed by a half note, a quarter note, and a half note.
- System 6:** Treble staff starts with a half note, followed by a sixteenth-note pattern, a half note, and a sixteenth-note pattern. Bass staff starts with a half note, followed by a half note, a quarter note, and a half note.

Dynamic markings include 'p' (piano) and 'f' (forte). Measure lines and bar lines are clearly marked throughout the score.

## No. 10.

*Andantino.*

(FOR SOPRANO OR TENOR.)

Adapted from MARCHESI.

*Piano-forte.*

(*Oppure.*)

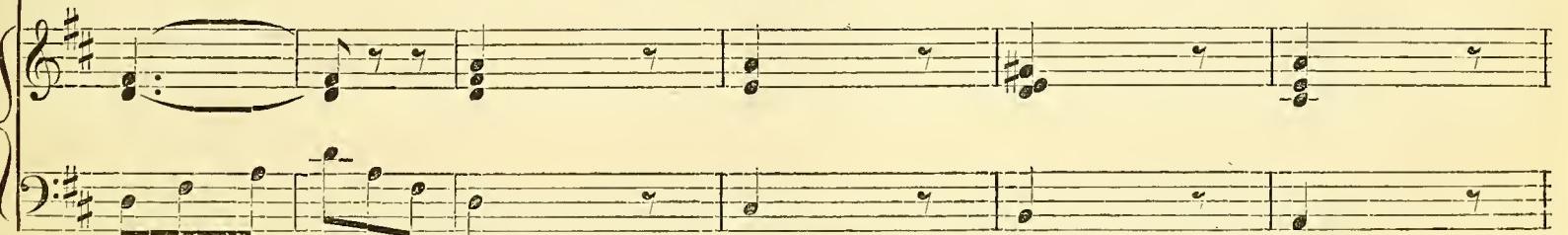
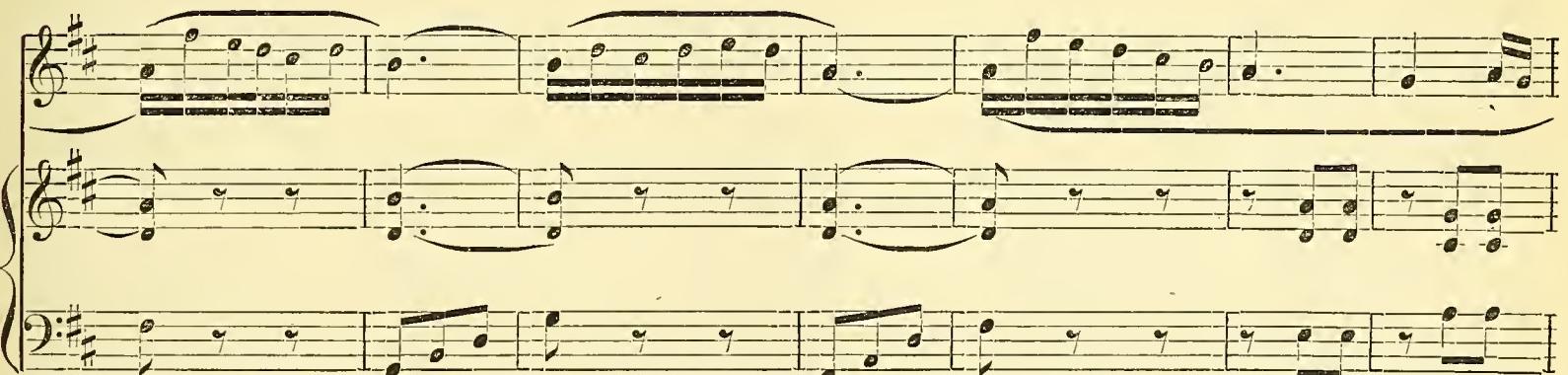
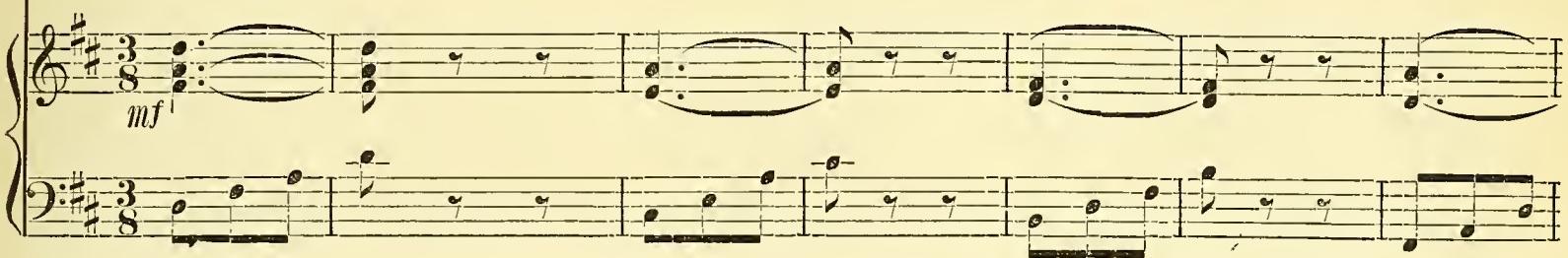


## VOCAL STUDY. No. 11.

*Allegretto con grazia.*

FOR SOPRANO OR TENOR.

Adapted from RIGHINI.



The musical score consists of four systems of piano music:

- System 1:** Treble staff has eighth-note pairs (G-A) and sixteenth-note pairs (G-A-B). Bass staff has eighth-note pairs (D-E) and sixteenth-note pairs (D-E-F).
- System 2:** Treble staff has eighth-note pairs (G-A) and sixteenth-note pairs (G-A-B). Bass staff has eighth-note pairs (D-E) and sixteenth-note pairs (D-E-F).
- System 3:** Treble staff has eighth-note pairs (G-A) and sixteenth-note pairs (G-A-B). Bass staff has eighth-note pairs (D-E) and sixteenth-note pairs (D-E-F).
- System 4:** Treble staff has eighth-note pairs (G-A) and sixteenth-note pairs (G-A-B). Bass staff has eighth-note pairs (D-E) and sixteenth-note pairs (D-E-F).

All systems are in common time (indicated by a 'C') and the key signature is one sharp (F#).

The musical score consists of five staves of piano music. The key signature is one sharp (G major). The time signature is common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. The notes are primarily eighth notes, with some sixteenth-note patterns. The first staff begins with a descending scale. The second staff features a repeating eighth-note pattern. The third staff begins with a descending scale. The fourth staff features a repeating eighth-note pattern. The fifth staff begins with a descending scale. The music is presented in a clear, legible font on a light-colored background.



(FOR CONTRALTO OR BARITONE.)

## VOCAL STUDY. No. 12.

*Andantino.*

*Sempre legato.*

*mp*  
*Piano-forte.*

Three staves of musical notation in C major. The top staff shows a vocal line with dynamic markings *Sempre legato.* and *mp*, followed by *Piano-forte.*. The middle staff shows a piano accompaniment with eighth-note chords. The bottom staff shows a bass line.

Three staves of musical notation in C major. The top staff shows a vocal line with eighth-note patterns. The middle staff shows a piano accompaniment with eighth-note chords. The bottom staff shows a bass line.

Three staves of musical notation in C major. The top staff shows a vocal line with eighth-note patterns. The middle staff shows a piano accompaniment with eighth-note chords. The bottom staff shows a bass line.

Musical score for piano and voice. The top staff shows a melodic line with eighth-note patterns and grace notes, followed by a dynamic instruction "(oppure.)". The bottom staff shows harmonic support with sustained notes and eighth-note chords.

*a tempo.*

*Sempre legato.*

*mp*

Fine.

(FOR SOPRANO OR TENOR.)

**VOCAL STUDY. No. 13.**  
 (SOLFEGGIO.)

Adapted from LAMPERTI.

*Andante mosso.*

re sol la sol fa la

*legato.**dolce e legato.*

fa si la fa sol re si fa mi

*rall.*

mi la sol fa sol si la sol

*allarg.*

la sol la re do sol do si fa sol re mi fa re

*legato.*

*legato.*

re mi re la..... do si fa la..... sol re mi  
re fa la

*legato.*

fa.....re re do sol la do si fa sol

*pp*

si la si do sol la do fa mi  
re do

*dolce.*

*rall.*

re la si re sol do mi si re la si la  
si

*legato.*

*pp*

In accordance with the arrangement of this method, the exercises have been studied on the two principal vowels *a* and *o*, (Italian), and the Vocal Studies on *a*, *o* and *e*, (Italian.) It is to be hoped, however, that the advice respecting the practice of the other vowels has not been neglected, (See Part I. page 15.) As a stepping stone to a correct and elegant pronunciation, *solfeggi* are of great practical value. They afford opportunity of accustoming the vocal parts to combine vowels with consonants in the form of simple, independent syllables. The syllables of the well known system of *Guido Aretino*, now more than a century in use, present admirably concise combinations of vowels with some of the most important consonants.

## SYSTEM OF GUIDO ARETINO.



Among the consonants we have the *liquids l, r* and *m*, the latter of which is also a *labio-nasal*,—the *linguo-dental d*, the *labio-dental f*, and the *sibillant s*. In practice, the consonants should be pronounced delicately, but, at the same time, energetically, distinctly and rapidly, and the voice should sing on the vowels only. The positions of the tongue and mouth peculiar to these consonants and vowels must be thoroughly learned, or pure utterance of them will be impossible. (See "THEORY OF PRONUNCIATION," Part III.)

(FOR SOPRANO OR TENOR.)

## VOCAL STUDY. NO. 14.

\* As indicated in the scheme, *Do* was originally called *Ut*—pronounced like *oot* in the English word *hoot*. *Do* was substituted in order to exclude the *u* sound from first studies, and to avoid the final *t*.

fa..... re do si la sol fa..... mi do re si

la mi mi fa re la mi la sol fa .....

fa sol la si do si la do fa re re fa

re do si la re fa fa mi la re

la si do mi re la.....

*Sv. a.*

rit. a tempo.

sol la do si la..... sol fa..... re do si la sol

*Sempre legato.*

rit.

sol..... mi la sol fa re fa..... re do si la sol

sol fa mi re mi re la fa la re

rit.

## VOCAL STUDY. No. 15.

(SOLFEGGIO.)

Adapted from BORDESE.

*\* Moderato.*

*Piano-forte.*

*Fine.*

si re sol fa do do si la sol do fa la

do do si la sol do re mi fa sol sol

## VOCAL STUDY. No. 16.

*Maestoso.*

(FOR CONTRALTO OR BARITONE.)

si re fa la sol fa do re re mi fa

*mf*

sol re la re si sol do do si la si la

1      |      2

la sol fa      fa la si do fa si re fa      fa la do re do

sol la sol fa mi re do

rit.

si la sol fa re si fa re fa..... sol la sol fa..... mi re do

sol la sol fa..... mi re do

*a tempo.*

si re fa la sol fa do re re mi fa

Sempre legato.

mf

sol la sol fa mi re do

sol la sol fa mi re do

sol re la re si sol do do si la si la

sol re la re si sol do do si la si la

*rit.*

*a tempo.*

la sol fa si re fa la sol fa do re

re mi fa sol re..... si la sol fa la si

## VOCAL STUDY. No. 17.

(SOLFEGGIO.)

FOR VOICES OF MEDIUM RANGE.

Adapted from LAMPERTI.

*Adagio mosso.**Sempre legato.*

mi fa sol fa sol do si la fa  
 do re do si do la sol  
 la fa do

fa la si do re p sol la si re sol fa mi do

tr

la do si fa la sol re mi sol fa mi do

la sol fa mi re do si la fa

Stringendo.

Stringendo.

*tempo primo.*

(FOR TENOR OR SOPRANO.)

## VOCAL STUDY. No. 18.

(SOLFEGGIO.)

*Adagio e sostenuto.*

1      2

*dolce.*      *cresc.*

ritard.

a tempo.

ritard.

a tempo.

cres.

riten.

If the exercises in Part II. have been thoroughly prepared in *Tempo moderato*, the pupil will experience no great difficulty in renewing the study of the same with a more rapid *tempo*. The greater the economy of the breath so much the more easily can a singer execute long phrases or runs, and though it may seem superfluous, we again call attention to the importance of understanding thoroughly the first principles of respiration as stated in Part I, and often referred to in the pages already gone over. The manner of studying Nos. 34<sup>a</sup> 34<sup>b</sup>, &c., has already been indicated—The same principle applies to many of the other exercises. When executing them thus, the *tempo* must be quickened. Every tone must be pure and clear, and the whole passage should exhibit an even flow and a natural, rhythmical swing. Such practice not only increases astonishingly the skill in distributing the breath, but also prepares the way for taking the upper tones with ease, and of extending the compass of the voice without fatiguing the singer. Practice should now proceed methodically on *a*, *o* and *e*, (Italian) — occasionally only on *i* and *u*, (Italian.) The pupil should also return to those exercises in Parts I. and II., which were studied on *a* or *o*, and study them anew with the other vowels, observing always carefully whether the mouth and tongue are in the position most favorable to the vowel to be sung. (Compare with "Theory of Pronunciation.") This practice must be interspersed with *solfeggi*, the study of sustained tones, and of the schemes of pronunciation and articulation given on page 15. The vocal studies in Part I. must also be sung as *solfeggi*, using the syllables of the system given on page 102. The minor should not be neglected. It may be studied in the forms already given for the major scale, but more benefit will be derived from practising the simpler forms given below, bestowing the whole attention on the pure intonation of the same. Simple exercises in minor keys will be found in Part III.

## No. 38.

MELODIC MINOR SCALE.

## No. 39.

HARMONIC MINOR SCALE.

## No. 40.

## No. 41.

## No. 42.

## No. 43.

## No. 44.

## MUSICAL ACCENT.

Every melody obeys in its movement certain laws called rhythm, "which indicate *when* one sound should succeed the other, and *how long* each sound is to continue."\* There is a variety of rhythm, or arbitrary division of melody into measures. Each of these must contain a certain number of notes, whose value is prescribed by the composer, and which recur therefore, at regular intervals; this we call *tempo*.

The simple measure consists of two (even) or three (uneven) notes or beats of an arbitrarily determined value. The compound measure is a multiple of the simple, and has also an even or uneven number of beats.

$\frac{2}{2}, \frac{2}{4}, \frac{2}{8}, \frac{2}{16}$ , even }  
 $\frac{3}{2}, \frac{3}{4}, \frac{3}{8}, \frac{3}{16}$ , uneven } simple measure.

$\frac{4}{2}, \frac{4}{4}, \frac{4}{8}, \frac{4}{16}$ , even }  
 $\frac{6}{2}, \frac{6}{4}, \frac{6}{8}, \frac{6}{16}$ , even } compound measure.  
 $\frac{9}{8}, \frac{9}{16}$ , uneven.

The first note of each measure is distinguished by being more strongly accented than the others. It is customary to denote the strong beat by ^, and the weak beat by u. In simple measure we have, therefore, in the even division, one strong beat and one weak beat; and in the uneven division one strong beat and two weak beats.

## EXAMPLES A &amp; B.

A MARTA. FLOTOW.

B. DON GIOVANNI. MOZART.

The accentuation of the compound measure follows that of the simple measure of which it is compounded; but, as before, with the stronger accent on the first beat. Thus in  $\frac{4}{4}$  time, the accent falls on the first and third beats; in  $\frac{6}{8}$  time, on the first and fourth beats, in  $\frac{9}{8}$  time, on the first, fourth, and seventh beats. Denoting, as before, the strong accent by ^, the new, but weaker accent by >, and the unaccented notes by u, we have:

C. MENDELSSOHN'S ST. PAUL.

D. How love - ly are the mes - sen - gers that bring us the gos - pel of peace.

The subdivisions of the notes of a measure follow also the same general rule. Thus, in groups of two and three, the first has the stronger accent; in groups of four, the first and third; in groups of six, the first and fourth, however slight this accent may be. This latter accent is in addition to the regular accent of the measure. In  $\frac{12}{8}$  time, which is made up of two  $\frac{6}{8}$  measures, the same rule holds, but with the seventh beat, which is the first of the second series of  $\frac{6}{8}$ , more prominently accented than the fourth and tenth.

In the rendering of long runs, the observance of these laws of accentuation will give the passage a crisp clearness, and even flow. Triplets and groups of four have a slight accent of their own on the first note, irrespective of the accent of the measure, this accent being more prominent in the triplet than in the group of four. The same rule holds also in combinations.

EXAMPLE E. HANDEL.

## SYNCOPATION.

In Syncopation, where the unaccented note is prolonged so as to include the strong beat, the accent of the strong beat is lost in the peculiarly sharp accent of the syncopated note, which seems to diminish also the strong accent of the first beat of the measure when immediately after it. The other species of accent are described in Part III.

CREATION. EXAMPLE F. HAYDN.

\* Mary's Musical Composition.

## PART III.

VOCAL EMBELLISHMENTS.

THEORY OF PRONUNCIATION.

PHRASING.

RESPIRATION CONSIDERED TECHNICALLY AND  
ÆSTHETICALLY.-

CANTABILE, RECITATIVE, AND DECLAMATION.

## PART III.

## VOCAL EMBELLISHMENTS.

The *acciaccatura* is a note whose sole object is to intensify the accent of the note before which it is placed. It has no accent of its own. It is denoted by a small eighth or sixteenth note, with a line drawn obliquely from left to right through the stem. It is situated to the left of and generally a major or minor second above or below the principal note. For example,



The *acciaccatura* must be executed with the greatest possible clearness and rapidity, and must be spoken on the text syllable under the note to which it belongs.

The *doppia* (double) *acciaccatura* or *mezzo* (half) *grupetto*, is the term now commonly applied to all groups of two small notes placed before and emphasizing a principal note. (a) Both the simple and double *acciaccatura* are found in every style of vocal composition, but prominently in Opera and Oratorio, and their fine execution lends exceeding grace to the singer's style. They are to be delivered clearly, lightly, and rapidly, with no perceptible derangement of the *tempo*, and rarely in full voice.

## EXAMPLE OF THE SIMPLE ACCIACATURA.

ENRICO.  
LUCIA.  
DONIZETTI.



## EXAMPLE OF THE MEZZO GRUPETTO.

CREATION.  
HAYDN.

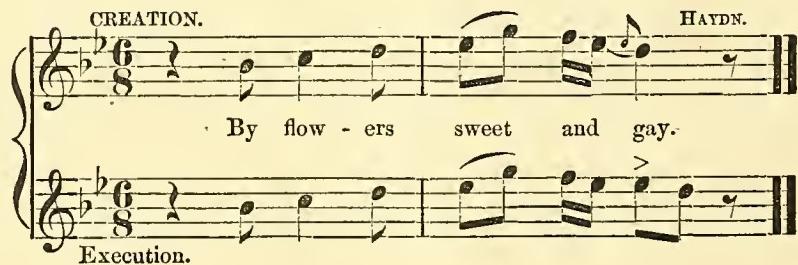


The *appoggiatura* (Italian, *appoggiare*, to lean upon) is a simple small note placed to the left of, and above or below a principal note, from which it is generally a major or minor second distant, though it may be distant any interval.

The time for executing the *appoggiatura* is taken from the principal note after it, and is equal to one half the value of this note which must be held, therefore, but one half its value. (b) While the *acciaccatura* is without accent or appreciable *tempo*, the *appoggiatura* has both *tempo* and even more accent than the note before which it is placed. The small note by which the *appoggiatura* is expressed generally equals one half the value of the principal note, though also written as a  $\frac{1}{8}$  note, a  $\frac{1}{16}$  note, &c, regardless of the value of the principal note. It must be spoken upon the text syllable under the note to which it belongs, and always accented more strongly than this note.

## EXAMPLE OF THE APPOGGIATURA.

CREATION.  
HAYDN.



Execution.

(a) The *mezzo gruppetto* assumes various forms of which the above citation alone is given. In the following studies, however, all the principal forms thereof will be found. The situation of the *mezzo grup.* is often after a note, with which it may be connected by a tie. Though written thus, and notwithstanding it must be spoken upon the text syllable under the note before it, its position emphasizes the note following. This form is much used in Italian opera. It may be studied in Ex. No. 54.

(b) When the *appoggiatura* is found before a dotted note, its execution occupies one or two thirds the value of the dotted note, determined by the harmony of the accompaniment.

## THE GRUPETTO OR TURN.

The *grupetto* is a group composed of three sounds and of three or four notes. Its limits are generally those of a minor third, but may be also those of a major third or of a diminished third. It is one of the most exquisite embellishments of song.

The *grupetto* of three notes may be denoted in general by the following formulæ:—

FORMULA 1.



EXAMPLE OF FORM. 1.

ACT II.  
SCENE V.

LUCIA. DONIZETTI.

Me - co t'a s - si - di

FORMULA 2.



EXAMPLE OF FORM. 2.

LADY, (in "Martha.") FLOTOW.

gio - vin fior.....

The *grupetto* of four notes may be denoted in general by the following formulæ:—

FORM. 3.



EXAMPLE OF FORM. 3.

MOZART. (Violet Song.)

bis mich das Lieb - chen ab - - ge pflückt.

FORM. 4.



EXAMPLE OF FORM. 4.

MOSES IN EGYPT. ROSSINI.

Ce - - le - - ste man.

The examples of Formulae 2, 3, and 4, are written below, using the *grupetto* sign ~. The modes in which they must be executed respectively, are written under them.

EX. OF FORM. 2.

EX. OF FORM. 3.

EX. OF FORM. 4

Execution. X

Execution. X

Execution. X

form of gruppetto.

Execution.

In agitated and passionate rhythms the four note *grupetto*, though remaining under the same formula, nevertheless differs in mode of execution.

### EXAMPLE.

SCHUMANN.

SCHUBERT.

**f** Stead - fast cour - age, lu - - - cid mind.

Form of *gruppetto*.

Stead - fast cour - age, lu - x - - cid mind.

Execution.....

The first two notes of the *grupetto* are changed into  $\frac{2}{4}$ , this time value being taken from the E $\flat$  preceding. The last two notes of the *gruppetto* are then executed in strict *tempo*, the first of these being clearly accented. The character of this *gruppetto* is vigorous and free. It is termed the "*gruppetto slanciato*." The forms as shown in Exercises 3 and 4, are called "*gruppetto legato*."

## RULES.

The above forms of the *grupetto*, though often expressed in notes, may all be denoted by the regular *grup.* sign  $\bowtie$ .

The delivery of the three note *grup.* is generally crisp and rapid, with a clear accent on the first note.

If the *grup.* sign  $\bowtie$  be placed between two notes representing the same pitch, the *grup.* must be of three notes only.

### EXAMPLE.

## EXECUTION.

In the *grup.* of four notes, accent the first clearly, and execute the entire group with perfect distinctness and with elasticity; like a string of pearls, though bound together they must remain distinct. The peculiar construction of the four note *grup.* presupposes a very slight accent on the third note, but, except in the *grup. slanciato*, never a prominent one.

If the *grupetto* sign be placed between two notes, the first or principal one of which is dotted, this first note must be executed without the dot, then a triplet *grup.* thrown in, and the principal note must be repeated in a note whose duration just equals that of the dot. (See form of *grup.*, under notation of Ex. of Form 3, page 115.) The time for executing a *grup.* is to be taken from the note after which, or over which, the sign is placed.

The duration of a three note *grup.* is about 100=♩ with the metronome. No fixed rule can be given as to the duration of any *grupetto*. Its character differs very essentially according to that of the composition in which it is found. The *grup.* of three notes retains even in slow tempo something of the free crispness which is its main feature. Not so, however, with the four note *grup.* which in slow *tempo* and *sostenuto* movements is, almost without exception, very *legato* and not rapid. In quick or vigorous *tempi* it naturally partakes of these characters. Upon the fine musical sense of the artist, or upon the lack of it, depends greatly the elegance of any *grupetto*, or its abuse.

## REMARK.

That the arbitrary rule of Garcia, La Blache, and others of the French school, is incorrect, which says the note of the *grupetto* below the note which the *grup.* accents, must never be more than a semitone distant from this note, numerous examples to the contrary, found in the best authors, prove conclusively.

EXAMPLE FROM "MOSES IN EGYPT."

ROSSINI.

*Andante.*

MOSES.                    A                    B

Ce - les - - tial      Lord                of      mer - ey.

&c.

According to the rule of Garcia and the French school, the *grupetto* at A in the vocal part must be executed with G $\sharp$ , thus:



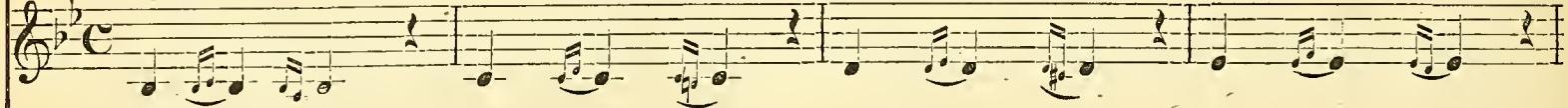
The introduction above, however, gives at A and B, Rossini's own intention respecting these *grupetti*, written in full. Therefore the *grupetti* in the voice part at A and B, which differ from those at A and B in the introduction merely in being denoted by the usual *grup.* sign  $\infty$ , must be executed as there given, viz.:



Similar examples may be found in "*Don Giovanni*," "*Seraglio*" (Mozart), "*Fidelio*" and the songs of Beethoven; in the songs of Schubert; in "*Tancredi*," "*Barber of Seville*" (Rossini), and others.

The *grup.* on a major third is found often in compositions of serious style, and quite prominently on the tonic and third of the key, where the voice part returns immediately to the tonic.

## EXERCISES.

No. 45.<sup>a</sup>*Lento.*No. 46.<sup>a</sup>No. 47.<sup>a</sup>No. 48.<sup>a</sup>No. 49.<sup>a</sup>*Lento.*\* No. 49. The *grupetto* of three notes.

The first, or ascending form of the *mezzo grup.* in Ex. No. 47, is denoted often by the sign. ~~~The second, or descending form of the *mezzo grup.* in Ex. No. 47, is denoted often by the same sign with a short perpendicular drawn through it.

A musical score for vocal embellishments, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of one flat. The music consists of six measures of vocal line with various slurs, grace notes, and rhythmic patterns, followed by a measure of rests. The bass staff provides harmonic support with sustained notes.

A continuation of the musical score for vocal embellishments, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of one flat. The music consists of six measures of vocal line with various slurs, grace notes, and rhythmic patterns, followed by a measure of rests. The bass staff provides harmonic support with sustained notes.

No. 45.<sup>b</sup> *Lento.*No. 46.<sup>b</sup>No. 47.<sup>b</sup>No. 48.<sup>b</sup>No. 49.<sup>b</sup>

A two-line musical staff in common time, treble and bass clefs. The treble clef line shows eighth notes and sixteenth-note pairs, while the bass clef line shows quarter notes and eighth notes. The music includes slurs and grace notes. A dynamic marking 'p' is present above the treble clef staff.



A continuation of the musical score for No. 49, showing the treble and bass clef staves with quarter notes and eighth notes. The bass clef staff shows a sequence of quarter notes.

*Lento.*

A musical score for vocal embellishments. The music is in G major, indicated by a key signature of one sharp. The time signature is 2/4. The tempo is marked as *Lento*. The score consists of two staves: a soprano staff (G clef) and a basso continuo staff (F clef). The soprano part features various vocal techniques such as grace notes, slurs, and tied rhythms. The basso continuo part provides harmonic support with sustained notes and simple chords. The music is divided into measures by vertical bar lines.

A continuation of the musical score for vocal embellishments. The music remains in G major (one sharp) and 2/4 time. The soprano and basso continuo parts are shown, with the soprano staff featuring more complex vocal patterns like grace notes and slurs. The basso continuo staff shows sustained notes and simple harmonic progression. The score is divided into measures by vertical bar lines.

No. 45<sup>c</sup>.*Lento.*No. 46<sup>c</sup>.No. 47<sup>c</sup>.No. 48<sup>c</sup>.No. 49<sup>c</sup>.*Piano-forte.*

A musical score for vocal embellishments, consisting of six staves of music. The top four staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music is divided into measures by vertical bar lines. The vocal parts feature various melodic patterns, some with grace notes and slurs, indicating performance techniques. The piano accompaniment consists of simple harmonic chords.

A continuation of the musical score from the previous page. It consists of six staves of music, identical in structure to the first page, featuring treble and bass clefs, a key signature of one sharp (F#), and a piano accompaniment of harmonic chords. The vocal parts show more complex melodic lines with additional grace notes and slurs.

## STUDIES FOR LEARNING THE GRUPETTO OF FOUR NOTES.

No. 50<sup>a</sup>.*Moderato.*

Musical score for No. 50<sup>a</sup>. The vocal part is in G clef, 2/4 time, and B-flat key signature. It consists of eight measures of vocal exercises. Each measure begins with a single note followed by a gruppetto of four notes. Measure 1: note, > triplet. Measure 2: note, > triplet. Measure 3: note, > triplet. Measure 4: note, > triplet. Measure 5: note, > triplet. Measure 6: note, > triplet. Measure 7: note, > triplet. Measure 8: note, > triplet.

No. 51<sup>a</sup>.

Musical score for No. 51<sup>a</sup>. The vocal part is in G clef, 2/4 time, and B-flat key signature. It consists of eight measures of vocal exercises. Each measure begins with a single note followed by a gruppetto of four notes. Measure 1: note, > triplet. Measure 2: note, > triplet. Measure 3: note, > triplet. Measure 4: note, > triplet. Measure 5: note, > triplet. Measure 6: note, > triplet. Measure 7: note, > triplet. Measure 8: note, > triplet.

No. 52<sup>a</sup>.

Musical score for No. 52<sup>a</sup>. The vocal part is in G clef, 2/4 time, and B-flat key signature. It consists of eight measures of vocal exercises. Each measure begins with a single note followed by a gruppetto of four notes. Measure 1: note, > triplet. Measure 2: note, > triplet. Measure 3: note, > triplet. Measure 4: note, > triplet. Measure 5: note, > triplet. Measure 6: note, > triplet. Measure 7: note, > triplet. Measure 8: note, > triplet.

No. 53<sup>a</sup>.

Musical score for No. 53<sup>a</sup>. The vocal part is in G clef, 2/4 time, and B-flat key signature. It consists of eight measures of vocal exercises. Each measure begins with a single note followed by a gruppetto of four notes. Measure 1: note, > triplet. Measure 2: note, > triplet. Measure 3: note, > triplet. Measure 4: note, > triplet. Measure 5: note, > triplet. Measure 6: note, > triplet. Measure 7: note, > triplet. Measure 8: note, > triplet.

*Piano-forte.*

Musical score for piano accompaniment of No. 53<sup>a</sup>. The piano part is in G clef, 2/4 time, and B-flat key signature. It consists of eight measures of harmonic support. Measures 1-4: chords of B-flat major (B-flat, D, G). Measures 5-8: chords of A minor (A, C-sharp, E).

Musical score for No. 54<sup>a</sup>. The vocal part is in G clef, 2/4 time, and B-flat key signature. It consists of eight measures of vocal exercises. Each measure begins with a single note followed by a gruppetto of four notes. Measure 1: note, > triplet. Measure 2: note, > triplet. Measure 3: note, > triplet. Measure 4: note, > triplet. Measure 5: note, > triplet. Measure 6: note, > triplet. Measure 7: note, > triplet. Measure 8: note, > triplet.

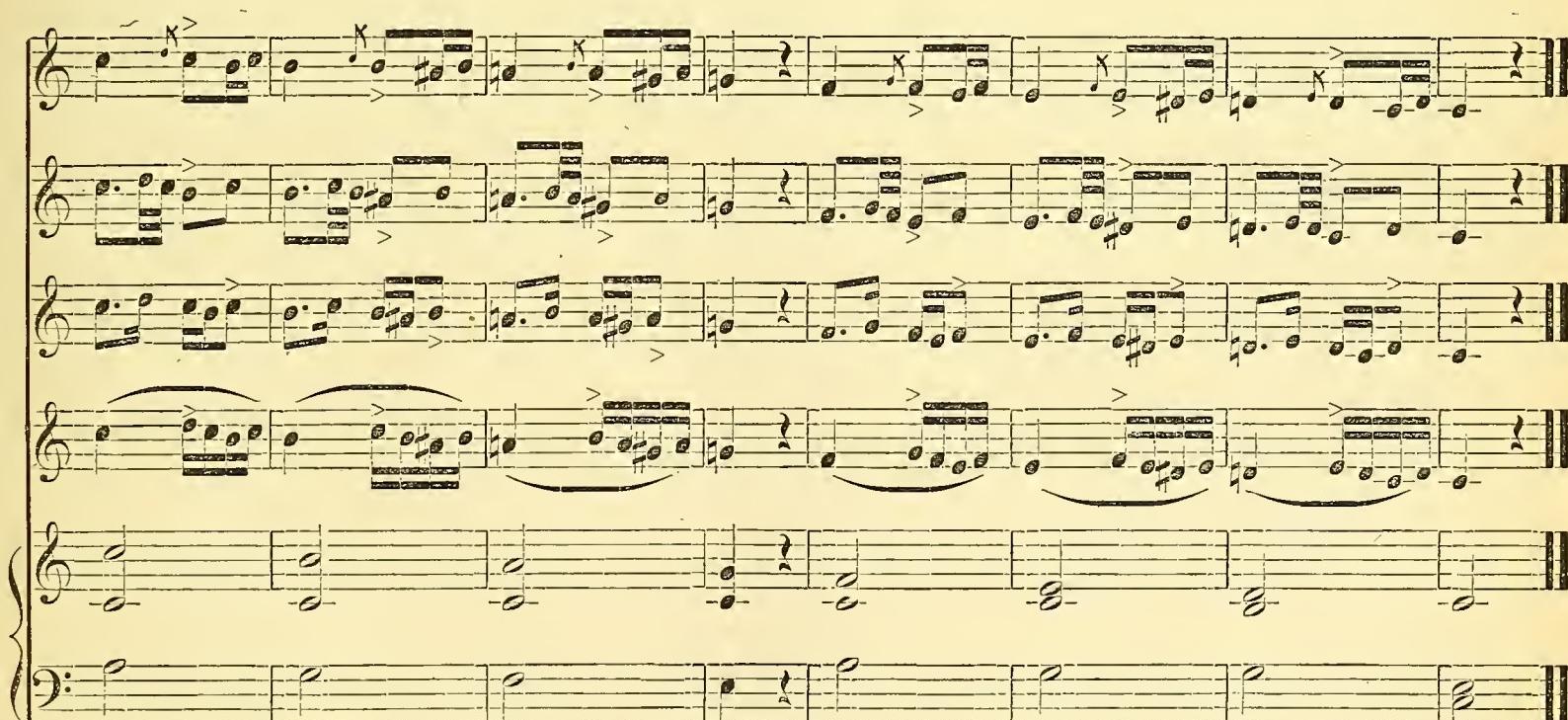
Musical score for piano accompaniment of No. 54<sup>a</sup>. The piano part is in G clef, 2/4 time, and B-flat key signature. It consists of eight measures of harmonic support. Measures 1-4: chords of B-flat major (B-flat, D, G). Measures 5-8: chords of A minor (A, C-sharp, E).

Musical score for piano accompaniment of No. 54<sup>a</sup>. The piano part is in G clef, 2/4 time, and B-flat key signature. It consists of eight measures of harmonic support. Measures 1-4: chords of B-flat major (B-flat, D, G). Measures 5-8: chords of A minor (A, C-sharp, E).

No. 54<sup>a</sup>.*Voice.*

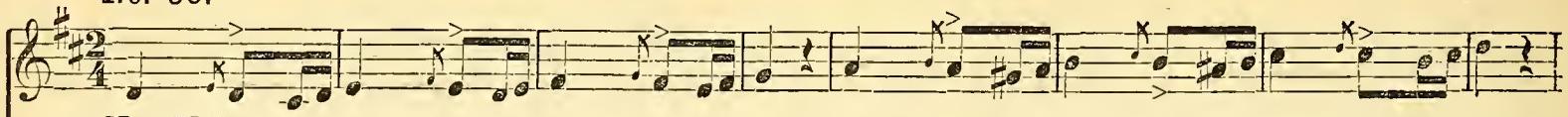
EXERCISE ON MEZZO GRUPETTO FOLLOWING A NOTE.

Musical score for piano accompaniment of No. 54<sup>a</sup>. The piano part is in G clef, 2/4 time, and B-flat key signature. It consists of eight measures of harmonic support. Measures 1-4: chords of B-flat major (B-flat, D, G). Measures 5-8: chords of A minor (A, C-sharp, E).

No. 50<sup>b</sup>.No. 51<sup>b</sup>.No. 52<sup>b</sup>.No. 53<sup>b</sup>.*Piano-forte.*No. 54<sup>b</sup>.

Voice.



No. 50.<sup>c</sup>No. 51.<sup>c</sup>No. 52.<sup>c</sup>No. 53.<sup>c</sup>*Lento.**Piano:forte.*No. 54.<sup>c</sup>*Voice.**Piano:forte.*

No. 50<sup>d</sup>.No. 51<sup>d</sup>.No. 52<sup>d</sup>.No. 53<sup>d</sup>.

Musical score for No. 53<sup>d</sup> continued. The top staff shows sustained notes with grace notes. The bottom staff shows sustained notes with sharp symbols above them.

Musical score for No. 54<sup>d</sup>. The top staff is in G major (two sharps) and 2/4 time. The vocal line includes slurs and grace notes. The bottom staff is in C major (no sharps or flats) and 2/4 time.

No. 54<sup>d</sup>.

Voice.

Musical score for No. 54<sup>d</sup>. The top staff is in G major (two sharps) and 2/4 time. The vocal line includes slurs and grace notes. The bottom staff is in C major (no sharps or flats) and 2/4 time, labeled "Piano-forte."

## THE TRILL.

In almost all the master works of song the Trill sustains a part of great importance. Though rapidly disappearing from modern compositions where pure vocalization is giving way to declamation, its claim to be included in the list of accomplishments of every female singer at least, pretending to perfection in vocal art, is unquestionable. So long as the love for the noble creations of Bach, Handel and Haydn, Mozart, Rossini, and the rest, continues so fresh—and can it ever die—the *technique* requisite to perform them is a necessity. A perfect rendering of this exquisite embellishment is the rarest performance among singers of modern times. Long and patient practice of the proper studies is the only way of acquiring it. Not the modern shake regardless of all but rapidity is here meant. No, it is that beautiful, equal oscillation in *tempo* from one note to another, of which Mozart speaks, and which Mancini calls the “*vita del canto*.” Though no longer to be considered the “life of song,” its beauty is preeminent, and has been recognized by every master, sufficient reason for studying the trill, irrespective of its great intrinsic value in imparting graceful flexibility to the larynx.

Every voice if properly guided can acquire a certain facility of trilling, though there are voices which seem to be gifted with an extraordinary laryngeal flexibility in this regard. Yet every voice whether naturally flexible or otherwise, must undergo a rigid training before a perfectly artistic trill can be learned. The rule of Tosi, confirmed in substance by Mozart, is undoubtedly the best. The trill must be “*equal, beaten in tempo, solid and distinct, facile, and moderately rapid. These are its most beautiful qualities.*” (a) Various species of the trill have been taught and practised in the different schools of singing, but that long recognized by composers and finished singers as the most chaste form of the long trill, is the one which is executed upon the interval of a major or minor second, beginning with the lower of the two notes trilled, the trill on the interval of a major second being preferred.

In practice, begin in slow *tempo* and beat the time. Continue thus slowly so long as the *tempo* cannot be quickened without detriment to the accuracy, precision and pure intonation of the trill.

The tones must be pure and limpid, solid and even, and the breath strictly husbanded. Any carelessness, therefore, in the observance of those principles of respiration already urged so often upon the notice of the singer, will be a stumbling block in the way of acquiring a perfect trill.

The motion of the tongue must be no other than that almost imperceptible movement imparted by the natural rise and fall of the larynx, during the delivery of ascending and descending intervals. The tongue must lie as flat as the vowel will permit, and the chin remain quiet. The position of the mouth, peculiar to the vowel to be sung, when once assumed, must remain unaltered. The movement of the larynx in executing a trill is the natural, involuntary rise and fall of the same, experienced commonly when ascending a major or minor second and returning to the original tone, the only difference being in the degree of rapidity with which the larynx rises and falls. \*

Of the numerous styles of the trill, the Mordent-Trill, and the Trill-Series, are still much employed. (b) The first is merely a short trill whose last four notes generally assume the form of the *gruppetto* of four notes. There is no danger of mistaking it for the long trill, since the short duration of the note over which the sign *tr* is placed points at once to the Mordent-Trill. It is commenced with the auxiliary note.

(a.) “*Che lo seolaro giunga ad acquistarlo eguale, battuto, granito, facile, e moderatamente veloce, che sono le qualità sue più belle.*”—[PIERFRANCESCO TOSI. p. 24.]

\* Garcia and the followers of the French school bid pupils make mechanical movements of the larynx, to obtain an approximate idea of which they may perform the movement of swallowing rapidly while holding the mouth open. (?)

It is the nature of the larynx to rise and fall with the rise and fall of pitch. The movement however is purely involuntary. No one with healthy vocal organs is conscious of voluntarily elevating the larynx in order to ascend a major or minor second, nor of depressing the larynx to return to the previous note. Such mechanical movements of the larynx make the voice mechanical, and deprive it of its spontaneity. With practice any larynx will become more or less flexible. This easy, naturally developed flexibility can be taught by mere mental effort to obey the laws of *tempo* and rhythmical accent. The traditions of the Italians are not in keeping with this modern method, whose sole object is enormous rapidity acquired by voluntary elevations and depressions of the larynx. The pure, artistic trill is that “*equal, beaten in tempo, solid and distinct, facile and moderately rapid*” trill of the celebrated Tosi, whose authority on this subject is beyond dispute, and whose conception of the trill, from an aesthetical standpoint, is certainly most in accordance with the laws of good taste.

## EXAMPLE OF THE MORDENT TRILL.

FROM

"MOSES IN EGYPT."



ROSSINI,



Execution.

The Trill-Series is a succession of several simple trills or Mordent-Trills, on the same note, on diatonically ascending or descending intervals, or on arpeggi.

## EXAMPLE OF A TRILL SERIES ON ONE NOTE.

LUCIA. *tr*      *tr*      *tr*      *tr*      *o*      DONIZETTI.

per      me,      ah      si      per      me,      per      me.

EXECUTION.      per.....      me,      ah.....      si.

Every trill of the series has a conclusion which generally assumes the form of the *grupetto* of four notes. If the Trill-Series consists of Mordent-Trills, or of trills on short notes, it is to be begun with the auxiliary note, for the sake of saving a portion of the beat for the execution of as long a trill as possible.

Perhaps the most exquisite form of the trill, is the *Trillo-raddoppiato* (the double trill) of Mancini, viz:

(A.)      *tr*      *tr*      *tr*

(B.)      *tr*      *tr*      *tr*

*adagio.*

MANCINI,  
EXERCISES, Nos. 16 & 17.

These last two are peculiarly adapted to light soprano voices. To execute them well, long study, a voice perfectly blended as to registers, the art of *crescendo* and *decrecendo*, and a mature judgment in distributing the breath on the first note, are necessary.

The regular long trill is that given in Ex. No. 64, preceded by a long *crescendo* and *decrecendo* on the note trilled.

The closing cadence of the long trill varies according to its situation in the composition, thus:

(b.) To compare the various kinds of trills—now obsolete—vid. Tosi, Mancini, Herbst, Garcia and others. Of the trill on the interval of a minor second, Mancini says “it is rarely in tune, as the two notes are prone to approach each other during execution,” and recommends the non-practice thereof during first years of study.

## TRILL STUDIES.

No. 55.

*Adagio e con tempo sempre battuto.*

Musical score for No. 55, Treble clef, common time, key signature one sharp. The music consists of two measures. The first measure contains eighth notes and sixteenth-note pairs. The second measure contains eighth notes and sixteenth-note pairs. Measure endings are indicated by vertical lines with numbers 1, 2, and 3.

No. 56.

Musical score for No. 56, Treble clef, common time, key signature one sharp. The music consists of two measures. The first measure contains eighth notes and sixteenth-note pairs. The second measure contains eighth notes and sixteenth-note pairs. Measure endings are indicated by vertical lines with numbers 1, 2, and 3.

No. 57.

Musical score for No. 57, Treble clef, common time, key signature one sharp. The music consists of two measures. The first measure contains eighth notes and sixteenth-note pairs. The second measure contains eighth notes and sixteenth-note pairs. Measure endings are indicated by vertical lines with numbers 1, 2, and 3.

No. 58. With an easy, not rapid, swinging movement.

Musical score for No. 58, Treble clef, common time, key signature one sharp. The music consists of two measures. The first measure contains eighth notes and sixteenth-note pairs. The second measure contains eighth notes and sixteenth-note pairs. Measure endings are indicated by vertical lines with numbers 1, 2, and 3.

No. 59.

Musical score for No. 59, Treble clef, common time, key signature one sharp. The music consists of two measures. The first measure contains eighth notes and sixteenth-note pairs. The second measure contains eighth notes and sixteenth-note pairs. Measure endings are indicated by vertical lines with numbers 1, 2, and 3.

No. 60.

Musical score for No. 60, Treble clef, common time, key signature one sharp. The music consists of two measures. The first measure contains eighth notes and sixteenth-note pairs. The second measure contains eighth notes and sixteenth-note pairs. Measure endings are indicated by vertical lines with numbers 1, 2, and 3.

No. 61.

Musical score for No. 61, Treble clef, common time, key signature one sharp. The music consists of two measures. The first measure contains eighth notes and sixteenth-note pairs. The second measure contains eighth notes and sixteenth-note pairs. Measure endings are indicated by vertical lines with numbers 1, 2, and 3.

No. 62.

Musical score for No. 62, Treble clef, common time, key signature one sharp. The music consists of two measures. The first measure contains eighth notes and sixteenth-note pairs. The second measure contains eighth notes and sixteenth-note pairs. Measure endings are indicated by vertical lines with numbers 1, 2, and 3.

No. 63.

Musical score for No. 63, Treble clef, common time, key signature one sharp. The music consists of two measures. The first measure contains eighth notes and sixteenth-note pairs. The second measure contains eighth notes and sixteenth-note pairs. Measure endings are indicated by vertical lines with numbers 1, 2, and 3.

Musical score for No. 64, Bass clef, common time, key signature one sharp. The music consists of two measures. The first measure contains eighth notes and sixteenth-note pairs. The second measure contains eighth notes and sixteenth-note pairs. Measure endings are indicated by vertical lines with numbers 1, 2, and 3.

No. 64.

*Adagio.*

## THE TRILL.

Musical score for The Trill, Treble clef, common time, key signature one sharp. The music consists of two measures. The first measure contains eighth notes and sixteenth-note pairs. The second measure contains eighth notes and sixteenth-note pairs. Measure endings are indicated by vertical lines with numbers 1, 2, and 3.

A musical score for vocal embellishments, consisting of ten staves of music. The first nine staves are in common time, treble clef, and G major (two sharps). The tempo is indicated as "Adagio." The music features various vocal techniques such as grace notes, slurs, and dynamic markings like "3" and "6". The tenth staff is in common time, bass clef, and G major (two sharps), continuing the melodic line.

*Adagio.*

The final two staves of the musical score, labeled "Adagio." The top staff is in common time, treble clef, and G major (two sharps). The bottom staff is in common time, bass clef, and G major (two sharps). The music continues with a melodic line, featuring grace notes and slurs.

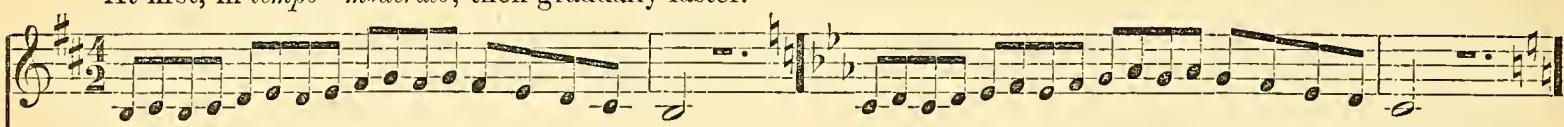
The musical score consists of ten staves of music. The first nine staves represent soprano vocal parts, while the tenth staff is for the basso continuo. All staves are in common time and feature a key signature of one sharp (F#).

- Staff 1:** Features eighth notes and sixteenth-note patterns. Measures include pairs of eighth notes followed by sixteenth-note pairs.
- Staff 2:** Shows eighth-note patterns with grace notes.
- Staff 3:** Includes eighth-note patterns with slurs and grace notes.
- Staff 4:** Features eighth-note patterns with slurs and grace notes, with markings "3" and "6" under specific groups of notes.
- Staff 5:** Has eighth-note patterns with slurs and grace notes.
- Staff 6:** Consists of sixteenth-note patterns.
- Staff 7:** Features sixteenth-note patterns with slurs and grace notes.
- Staff 8:** Shows eighth-note patterns with slurs and grace notes.
- Staff 9:** Contains eighth-note patterns with slurs and grace notes.
- Staff 10:** Is the basso continuo part, indicated by a bass clef and a key signature of one sharp (F#), featuring eighth-note patterns.

The musical score consists of ten staves of music for vocal embellishments. The top five staves are in treble clef, and the bottom five are in bass clef. The key signature is A major (three sharps). The music includes various vocal exercises such as sustained notes, grace notes, slurs, and sixteenth-note patterns. Measure numbers 1 through 10 are indicated above the staves. The score is presented in a decorative border.

## 10 SHORT STUDIES OF EXECUTION IN MINOR KEYS.

No. 65.

At first, in *tempo moderato*, then gradually faster.

No. 66.



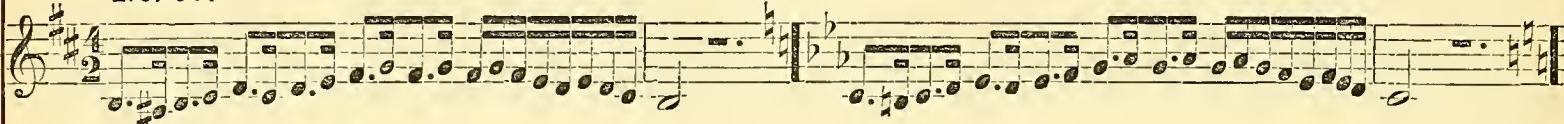
No. 67.



No. 68.



No. 69.



No. 70.



No. 71.



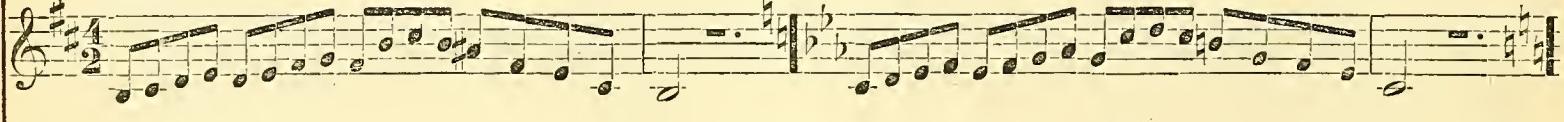
No. 72.



No. 73.



No. 74.



The musical score consists of ten staves of music for piano, arranged vertically. The key signature is G major, indicated by three sharp signs. The music is primarily composed of eighth-note patterns, with occasional sixteenth-note figures and quarter notes. The harmonic progression includes various chords and progressions, such as I, IV, V, and II. The notation includes standard musical symbols like clefs, bar lines, and rests. The music is divided into measures by vertical bar lines, and the overall structure suggests a series of studies or exercises in minor keys.

The musical score consists of ten staves of music for piano, arranged in two systems of five staves each. The music is in common time (indicated by 'C'). The key signature changes throughout the piece:

- Staff 1: G major (one sharp)
- Staff 2: G major (one sharp)
- Staff 3: G major (one sharp)
- Staff 4: G major (one sharp)
- Staff 5: G major (one sharp)
- Staff 6: E major (no sharps or flats)
- Staff 7: E major (no sharps or flats)
- Staff 8: E major (no sharps or flats)
- Staff 9: E major (no sharps or flats)
- Staff 10: B minor (one flat)

The music features eighth-note patterns, primarily consisting of eighth-note chords and eighth-note runs. The bass clef is used for the bottom two staves. The score is presented on a light-colored page with a decorative border.

The musical score consists of ten staves of music for piano, arranged vertically. The key signature is G major, indicated by two sharp signs. The music is primarily composed of eighth-note patterns, with occasional sixteenth-note figures and quarter notes. The harmonic progression includes various chords and progressions, such as I, IV, V, and II. The bass staff at the bottom provides harmonic support with sustained notes and simple chords.

## 12 STUDIES OF EXECUTION IN MAJOR KEYS.

No. 75<sup>a</sup>.

(Each exercise to be sung in a single breath.)

Musical score for Study No. 75<sup>a</sup>. The music is in common time with a treble clef. It consists of two measures of sixteenth-note patterns followed by a fermata and a repeat sign.

No. 76<sup>a</sup>.

Musical score for Study No. 76<sup>a</sup>. The music is in common time with a treble clef. It consists of two measures of sixteenth-note patterns followed by a fermata and a repeat sign.

No. 77<sup>a</sup>.

Musical score for Study No. 77<sup>a</sup>. The music is in common time with a treble clef. It consists of two measures of sixteenth-note patterns followed by a fermata and a repeat sign.

No. 78<sup>a</sup>.

Musical score for Study No. 78<sup>a</sup>. The music is in common time with a treble clef. It consists of two measures of sixteenth-note patterns followed by a fermata and a repeat sign.

No. 79<sup>a</sup>.

Musical score for Study No. 79<sup>a</sup>. The music is in common time with a treble clef. It consists of two measures of sixteenth-note patterns followed by a fermata and a repeat sign.

No. 80<sup>a</sup>.

Musical score for Study No. 80<sup>a</sup>. The music is in common time with a treble clef. It consists of two measures of sixteenth-note patterns followed by a fermata and a repeat sign.

No. 81<sup>a</sup>.

Musical score for Study No. 81<sup>a</sup>. The music is in common time with a treble clef. It consists of two measures of sixteenth-note patterns followed by a fermata and a repeat sign.

No. 82<sup>a</sup>.

Musical score for Study No. 82<sup>a</sup>. The music is in common time with a treble clef. It consists of two measures of sixteenth-note patterns followed by a fermata and a repeat sign.

No. 83<sup>a</sup>.

Musical score for Study No. 83<sup>a</sup>. The music is in common time with a treble clef. It consists of two measures of sixteenth-note patterns followed by a fermata and a repeat sign.

No. 84<sup>a</sup>.

Musical score for Study No. 84<sup>a</sup>. The music is in common time with a treble clef. It consists of two measures of sixteenth-note patterns followed by a fermata and a repeat sign.

SYNCOPATION.

(See p. 112.)

No. 85<sup>a</sup>.

Musical score for Study No. 85<sup>a</sup>. The music is in common time with a treble clef. It consists of two measures of sixteenth-note patterns followed by a fermata and a repeat sign.

No. 86<sup>a</sup>.

Musical score for Study No. 86<sup>a</sup>. The music is in common time with a treble clef. It consists of two measures of sixteenth-note patterns followed by a fermata and a repeat sign.

Piano-forte.

Musical score for Study No. 86<sup>a</sup>. The music is in common time with a bass clef. It consists of two measures of eighth-note patterns followed by a fermata and a repeat sign.

\* It is advisable to select one or two of the above exercises and study them thoroughly in the various keys given, so far as the range of the voice under consideration will permit, and not take up at once the entire set in one key. For example, study Nos. 1 and 10 thoroughly, afterwards, Nos. 2 and 5, and so forth, never going beyond the natural range.

No. 75<sup>b</sup>.

No. 76<sup>b</sup>.

No. 77<sup>b</sup>.

No. 78<sup>b</sup>.

No. 79<sup>b</sup>.

No. 80<sup>b</sup>.

No. 81<sup>b</sup>.

No. 82<sup>b</sup>.

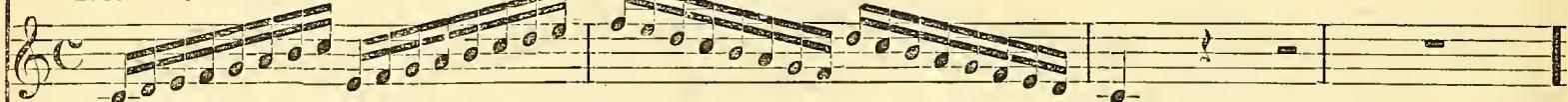
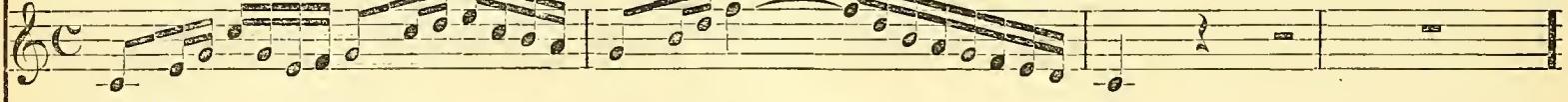
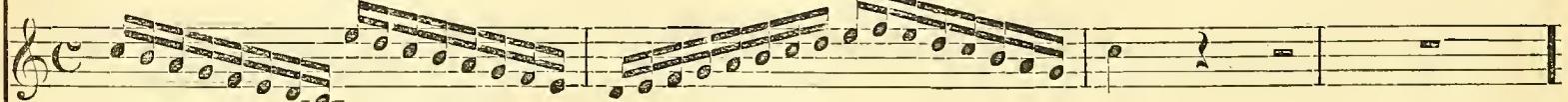
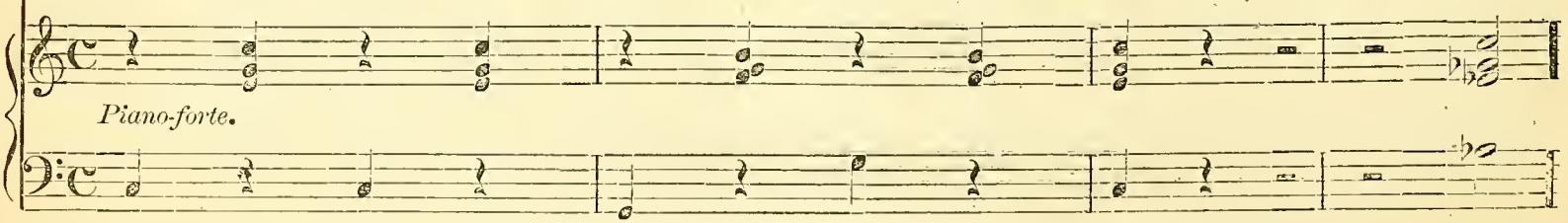
No. 83<sup>b</sup>.

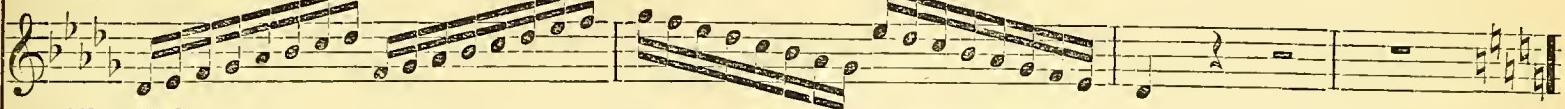
No. 84<sup>b</sup>.

No. 85<sup>b</sup>.

No. 86<sup>b</sup>.

Piano-forte.

No. 75<sup>c</sup>.No. 76<sup>c</sup>.No. 77<sup>c</sup>.No. 78<sup>c</sup>.No. 79<sup>c</sup>.No. 80<sup>c</sup>.No. 81<sup>c</sup>.No. 82<sup>c</sup>.No. 83<sup>c</sup>.No. 84<sup>c</sup>.No. 85<sup>c</sup>.No. 86<sup>c</sup>.*Piano-forte.*

No. 75<sup>d</sup>.No. 76<sup>d</sup>.No. 77<sup>d</sup>.No. 78<sup>d</sup>.No. 79<sup>d</sup>.No. 80<sup>d</sup>.No. 81<sup>d</sup>.No. 82<sup>d</sup>.No. 83<sup>d</sup>.No. 84<sup>d</sup>.No. 85<sup>d</sup>.No. 86<sup>d</sup>.

No. 75.

A musical score for Violin 1, page 10, featuring two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of six measures of sixteenth-note patterns. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also consists of six measures of sixteenth-note patterns.

No. 76<sup>e</sup>.

A horizontal strip of musical notation on five-line staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six eighth-note pairs, each pair consisting of a black note and a white note. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains four eighth-note pairs, each pair consisting of a black note and a white note. The third staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains four eighth-note pairs, each pair consisting of a black note and a white note. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains four eighth-note pairs, each pair consisting of a black note and a white note. The fifth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains two eighth-note pairs, each pair consisting of a black note and a white note.

No. 77<sup>e</sup>.

A musical score page featuring two staves. The top staff is in treble clef and has a key signature of four sharps. The bottom staff is in bass clef and has a key signature of one sharp. Both staves contain sixteenth-note patterns.

No. 78<sup>e</sup>.

No. 79<sup>e</sup>.

A musical score for piano, featuring two staves. The left staff uses a treble clef and the right staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 begins with a sixteenth-note pattern in the treble staff, followed by eighth notes in the bass staff. Measure 12 continues with eighth-note patterns in both staves, separated by rests.

No. 80<sup>e</sup>.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 begins with a series of eighth-note chords in the treble staff, followed by sixteenth-note patterns in the bass staff. Measure 12 continues with eighth-note chords in the treble staff and sixteenth-note patterns in the bass staff.

No. 81<sup>e</sup>.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp. Measure 11 begins with a sixteenth-note pattern on the treble staff, followed by eighth-note pairs on the bass staff. Measure 12 continues with sixteenth-note patterns on both staves, separated by rests.

No. 82<sup>e</sup>.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by 'C'). Measure 11 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 12 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff.

No. 83<sup>e</sup>.

A musical score for a single instrument, likely a woodwind or brass instrument. The score consists of six measures on a staff with a treble clef and a key signature of F major (indicated by four sharps). The first three measures feature eighth-note patterns with slurs. The next two measures also feature eighth-note patterns with slurs. The final measure begins with a single eighth note followed by a rest.

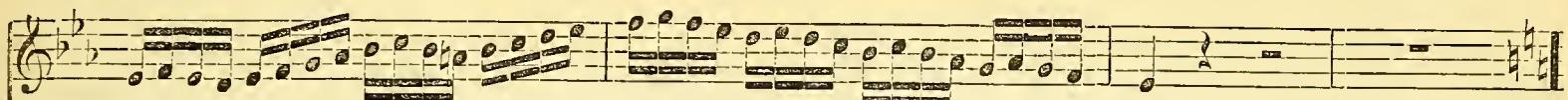
No. 84<sup>e</sup>.

No. 85<sup>e</sup>.

No. 86<sup>e</sup>.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of two sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measures 11 and 12 are shown, separated by a vertical bar line. Measure 11 consists of six eighth-note chords: G major (G-B-D), C major (C-E-G), F major (F-A-C), B major (B-D-F#), E major (E-G-B), and A major (A-C-E). Measure 12 begins with a half note (D) followed by a quarter note (G), then continues with the same sequence of chords as measure 11.

No. 75.



No. 76.



No. 77.



No. 78.



No. 79.



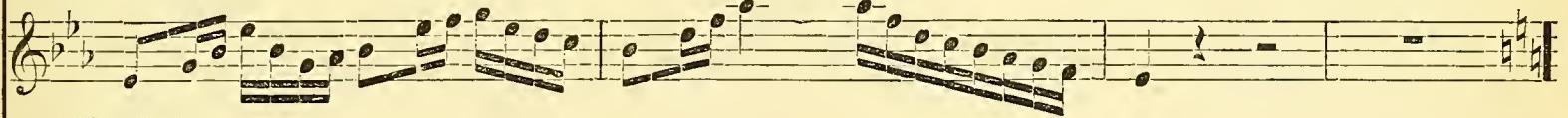
No. 80.



No. 81.



No. 82.



No. 83.



No. 84.

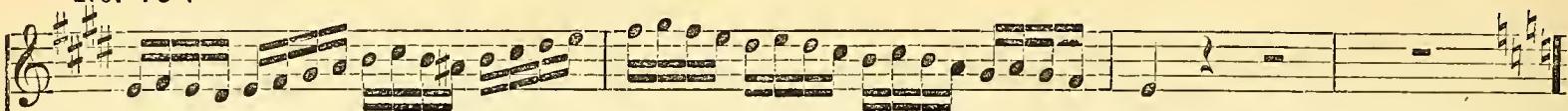
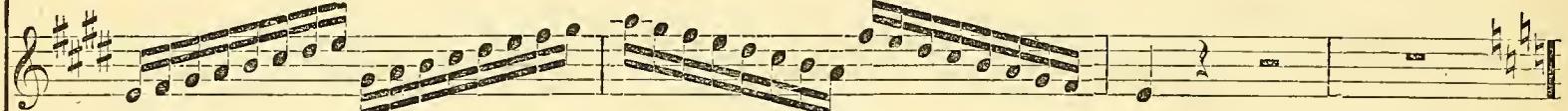
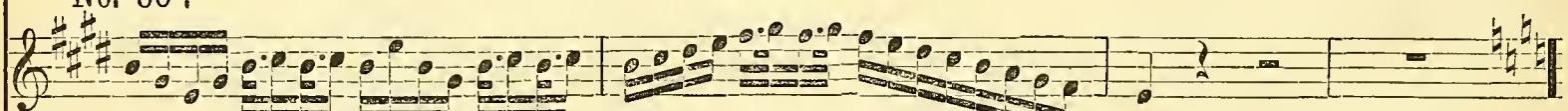
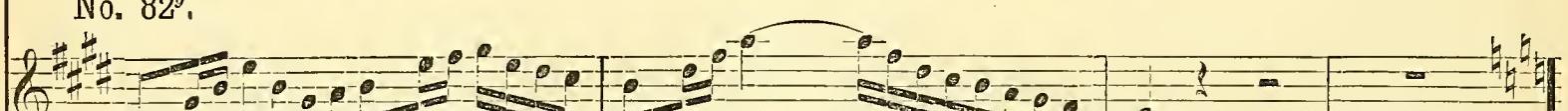
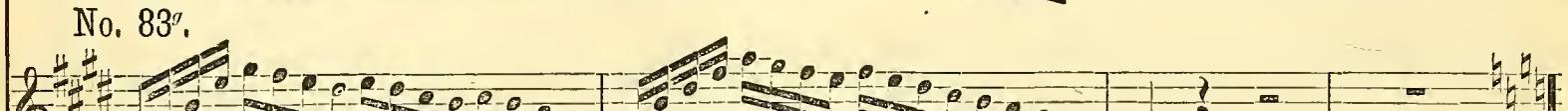


No. 85.



No. 86.



No. 75<sup>o</sup>.No. 76<sup>o</sup>.No. 77<sup>o</sup>.No. 78<sup>o</sup>.No. 79<sup>o</sup>.No. 80<sup>o</sup>.No. 81<sup>o</sup>.No. 82<sup>o</sup>.No. 83<sup>o</sup>.No. 84<sup>o</sup>.No. 85<sup>o</sup>.No. 86<sup>o</sup>.

## STUDIES IN MAJOR KEYS.

No. 75<sup>h</sup>.

No. 76<sup>h</sup>.

This image shows the first system of a musical score on page 10. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The music consists of two measures. Measure 11 starts with a half note followed by a sixteenth-note pattern of eighth notes. Measure 12 begins with a sixteenth-note pattern of eighth notes, followed by a half note, a quarter note, and a half note. The score includes a bass staff and a treble staff.

No. 77<sup>h</sup>.

A musical score page showing a single staff with six measures. The first measure contains six eighth notes. The second measure contains six eighth notes. The third measure contains six eighth notes. The fourth measure contains six eighth notes. The fifth measure contains one eighth note followed by a rest. The sixth measure contains a rest.

No. 78<sup>h</sup>.

No. 79.

A musical score page showing two measures of music. The key signature is one flat, and the time signature is common time. Measure 11 starts with a sixteenth-note rest followed by a sixteenth-note B. This is followed by a sixteenth-note A, a sixteenth-note G, and a sixteenth-note F. Measure 12 begins with a sixteenth-note E, followed by a sixteenth-note D, a sixteenth-note C, and a sixteenth-note B. The music continues with a series of eighth-note patterns.

No. 80<sup>h</sup>

A musical score for 'The Star-Spangled Banner' featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 10 and 11 are shown, ending with a repeat sign and a double bar line.

No. 81<sup>h</sup>

A musical score for two staves. The top staff begins with a treble clef, followed by a series of eighth-note heads, some with stems pointing up and some down, separated by vertical bar lines. The bottom staff begins with a bass clef, followed by a series of eighth-note heads, some with stems pointing right and some left, also separated by vertical bar lines.

No. 82<sup>h</sup>.

A horizontal strip of musical notation showing two measures. The first measure starts with a treble clef, a key signature of one sharp, and a common time signature. It consists of six eighth notes followed by a fermata over a sixteenth note. The second measure begins with a bass clef, a key signature of one flat, and a common time signature. It contains a sixteenth-note rest, followed by a sixteenth note tied to a sixteenth note, and then a sixteenth-note rest.

No. 83<sup>h</sup>.

A musical score page featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. Measures 11 and 12 are shown, separated by a vertical bar line. Measure 11 consists of six eighth-note chords: G major (G-B-D), C major (C-E-G), F major (F-A-C), B major (B-D-F#), E major (E-G-B), and A major (A-C-E). Measure 12 begins with a single eighth note (D) followed by a fermata. The page number "No. 24b" is printed at the bottom left.

No. 84<sup>h</sup>.

A horizontal strip of musical notation on a five-line staff. The first measure shows a treble clef, a key signature of one flat, and a common time signature. It consists of two eighth notes followed by a half note. The second measure starts with a quarter note followed by a half note. The third measure contains a half note followed by a whole note. The fourth measure has a half note followed by a dotted half note. The fifth measure features a half note followed by a dotted half note. The sixth measure consists of a half note followed by a dotted half note. The seventh measure contains a half note followed by a dotted half note. The eighth measure has a half note followed by a dotted half note. The ninth measure consists of a half note followed by a dotted half note. The tenth measure contains a half note followed by a dotted half note.

No. 85<sup>h</sup>.

No. 86<sup>h</sup>.

A musical score page featuring two staves. The left staff begins with a treble clef, a key signature of one sharp, and a tempo marking of 'P' (Presto). It consists of six measures of sixteenth-note patterns, primarily eighth-note pairs connected by slurs, with occasional grace notes and sixteenth-note triplets. The right staff begins with a bass clef, a key signature of one sharp, and a tempo marking of 'P' (Presto). It also consists of six measures of sixteenth-note patterns, similar to the left staff but in a lower register. The music concludes with a double bar line and repeat dots.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The score consists of two measures. Measure 11 starts with a whole note in the bass, followed by a half note in the treble, a quarter note in the bass, and a half note in the treble. Measure 12 starts with a half note in the bass, followed by a quarter note in the treble, a half note in the bass, and a half note in the treble.

## STUDY OF THE SWELL.

## CRESCENDO AND DECRESCENDO.

(ITALIAN "Messa di Voce.")

The practice of *crescendo* on one tone finds its natural place among the last of vocal studies. A perfect *crescendo* presupposes pure tone, great control of the breath, and a blending of the registers at once thorough and complete.

The Italian *messa di voce* is made by combining a *crescendo*, with a *decrecendo*.

By a complete *crescendo* is meant the act of beginning a tone as softly as possible, and step by step increasing or swelling its volume until the tone has attained its maximum power.

By a complete *decrecendo* is meant the act of beginning a tone with its fullest volume, and step by step decreasing this volume until the tone has arrived at its minimum power.

The sign of *crescendo* is < >. The sign of *decrecendo* is > <. The union of these two signs over any note means *messa di voce*, thus: < > < >. Whenever it be desired that a medium *cresc.* and *decrec.* should be made, the sign must be written thus: < > < >

## MANNER OF PRACTISING THE MESSA DI VOCE.

The tongue must lie as flat in the mouth as the vowel to be sung will permit. The corresponding position of the mouth must be assumed and kept unaltered.

Inhale a deep and quiet breath, guarding against any sudden voluntary movement of the chest. Attack the tone to be swelled with a minimum amount of the air inhaled, located well forward in the mouth. Begin the tone with the *timbre sombre* (See page 12). Add gradually to the amount of air being exhaled, retaining the mouth in its first position. As the tone strengthens change the *timbre sombre* carefully and gradually into the clear *timbre*, and then bring the tone to its greatest power. From the moment of beginning the tone, support constantly the column of air with the muscles of the diaphragm and abdomen. (*Appoggiare*. See page 11). Sustain a second or more this maximum power. Commence to decrease the force, taking now away from the amount of air exhaled where before was added, never altering the original position of the mouth, nor depriving the tone of its support. Proceed in this manner until the tone has arrived at its minimum volume, ending in clear *timbre*.

Besides the skill in managing the breath, a faultless intonation is indispensable. Guard against beginning too low in *pianissimo* and sharpening in *fortissimo*, as well as against flattening on the return to *pianissimo*.

The practice of *messa di voce* too long continued will fatigue. A knowledge of *messa di voce* enables the singer to determine how much power to expend in any given instance, and its artistic use is his greatest charm, for upon it depend all the degrees of light and shade which beautify song.

The peculiar mechanism of increasing and decreasing the force and amount of breath exhaled during the execution of a *messa di voce* is to be studied first while varying the pitch before proceeding to the far more difficult exercise of *crescendo* and *decrecendo* on one tone only.

No. 87.

Voice. *p* *mf* *f* *f*      *f'* *f* *mf* *p*      *p* *mf* *f* *f'*      *f'* *f* *mf* *p*

*Adagio.*

Piano-forte.

Voice. *p* *mf* *f* *ff*      *ff* *f* *mf* *p*      *p* *mf* *f* *ff*      *ff* *f* *mf* *p*

Piano-forte.

Voice. *p* *mf* *f* *ff*      *ff* *f* *mf* *p*      *p* *mf* *f* *ff*      *ff* *f* *mf* *p*

Piano-forte.

Voice. *p* *mf* *f* *ff*      *ff* *f* *mf* *p*      *p* *mf* *f* *ff*      *ff* *f* *mf* *p*

Piano-forte.

Voice. *p* *mf* *f* *ff*      *ff* *f* *mf* *p*      *p* *mf* *f* *ff*      *ff* *f* *mf* *p*

The following exercise in *decrecendo* is to be practised before proceeding to the *crescendo* on one tone. Observe strict *tempo*. The decrease of tone must be made in accordance with the numbers representing the division of *tempo*, and the degrees of loudness under them.

## No. 88.

Written. \_\_\_\_\_

*Execution. 6 5 4 3 2 1 6 5 4 3 2 1*

*Adagio. ff f mf p pp ppp ff f mf p pp ppp*

Piano-forte.

## STUDY OF THE SWELL.

Practise the following exercise in *crescendo* before uniting *cresc.* with *decresc.*, and as high as the range of any given voice will permit without forcing.

No. 89.

*Adagio.*

No. 90.

Written.

## MESSA DI VOCE.

*Voice. Execution.*

1 2 3 4 5 6 5 4 3 2 1      1 2 3 4 5 6 5 4 3 2 1

*Piano-forte.*

*Voice.* 1 2 3 4 5 6 5 4 3 2 1      1 2 3 4 5 6 5 4 3 2 1

*Piano-forte.*

*Voice.* 1 2 3 4 5 6 5 4 3 2 1      1 2 3 4 5 6 5 4 3 2 1

*Piano-forte.*

*Voice.* 1 2 3 4 5 6 5 4 3 2 1      1 2 3 4 5 6 5 4 3 2 1

*Piano-forte.*

*Voice.* 1 2 3 4 5 6 5 4 3 2 1      1 2 3 4 5 6 5 4 3 2 1

*Piano-forte.*

## CHROMATIC SCALE.

It is difficult to base the Chromatic scale on such chords as will lead the pupil to execute it with purity of intonation. It has been divided below, therefore, into intervals which are sung first as parts of the simple, and then as parts of the chromatic scale.

### No. 91. EXERCISE FOR THE CHROMATIC SCALE IN ASCENDING INTERVALS.

*Adagio. Voice.*



*Piano-forte.*

Musical score for Exercise No. 91, Piano-forte part, C major. The score consists of three staves. The top staff shows a piano part in C major with eighth-note pairs. The middle staff shows harmonic support with various chords. The bottom staff shows bass notes. The key signature changes from C major to G major at the end of the measure.

*Voice.*

Musical score for Exercise No. 91, Voice part, G major. The score consists of three staves. The top staff shows a melody in G major with quarter notes and eighth-note pairs. The middle staff shows harmonic support with various chords. The bottom staff shows bass notes. The key signature changes from G major to D major at the end of the measure.

*Piano-forte.*

Musical score for Exercise No. 91, Piano-forte part, G major. The score consists of three staves. The top staff shows a piano part in G major with eighth-note pairs. The middle staff shows harmonic support with various chords. The bottom staff shows bass notes. The key signature changes from G major to D major at the end of the measure.

*Voice.*

Musical score for Exercise No. 91, Voice part, D major. The score consists of three staves. The top staff shows a melody in D major with quarter notes and eighth-note pairs. The middle staff shows harmonic support with various chords. The bottom staff shows bass notes. The key signature changes from D major to A major at the end of the measure.

*Piano-forte.*

Musical score for Exercise No. 91, Piano-forte part, D major. The score consists of three staves. The top staff shows a piano part in D major with eighth-note pairs. The middle staff shows harmonic support with various chords. The bottom staff shows bass notes. The key signature changes from D major to A major at the end of the measure.

In exercise No. 92, the intervals of the simple scale have been omitted, and the chromatic intervals retained.

No. 92.

EXERCISES FOR THE CHROMATIC SCALE DESCENDING.

No. 93.

\* The accompaniment of No. 92, is to be played at first with the right hand in unison with the voice, as above written. Later, play merely the chords indicated.

A musical score for piano duet, consisting of four staves of music. The top two staves are in G major (two sharps) and 2/4 time. The bottom two staves are also in G major (two sharps) and 2/4 time. The first staff begins with a treble clef, the second with a bass clef, the third with a treble clef, and the fourth with a bass clef. The music consists of eighth-note patterns. In the middle of the page, there is a dynamic marking "Piano-forte." above both pairs of staves.

No. 94:

IN. 10.

Musical score for piano and voice, page 10, featuring ten staves of music. The top two staves are for the voice (soprano) in common time, C major. The third staff is for the piano (right hand) in common time, C major. The bottom two staves are for the piano (left hand) in common time, C major. Measures 1-10 are shown, with measure 10 ending with a double bar line. The vocal line consists of eighth-note patterns, while the piano parts provide harmonic support. The vocal part includes lyrics in parentheses: "I am a poor boy, I am a poor boy". The piano part includes dynamic markings like 'Piano-forte.' and 'p'.

No. 95. *Voice.*

*Piano forte.*

The score consists of ten staves of handwritten musical notation. The top staff is for the voice (soprano) in treble clef, 3/4 time. The bottom staff is for the piano in bass clef, 3/4 time. The music is a continuous chromatic scale on the vocal line, with harmonic changes indicated by key signatures and chords on the piano line. The score is written in brown ink on aged paper.

## EXERCISES IN ARPEGGI.

No. 96.



No. 97.



No. 98.



No. 99.



No. 100.



No. 101.



No. 102.



No. 103.



No. 104.



No. 105.



Piano-forte.

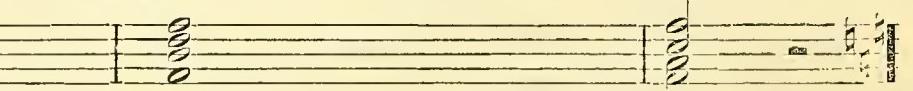


No. 106.

Voice.



Piano-forte.



The page contains ten staves of musical notation for the treble clef hand. The first nine staves are standard five-line staves, while the tenth staff is a single-line staff below the others. The music consists primarily of eighth-note arpeggiated patterns. Various dynamics are indicated, including 'Piano-forte.' and 'Voice.' The bassoon staff (Bass clef) and voice staff (Clef) are positioned below the main staff.

Piano-forte.

Voice.

Piano-forte.

## PORTAMENTO.

By *Portamento* is meant that light, ethereal gliding of the voice over an interval of which two given notes are the limits. When expressed, it is denoted by a slur from note to note, and may be executed in two ways. First, when both the notes between which it is placed, are executed on the same vowel or syllable.

Thus:

SCHUBERT.  
adagio. My joy and woe.....

EXAMPLE A.

Piano-forte.

In example A—the two notes, comprising an interval of a fifth, under which the word "woe" is placed, are to be executed on this single syllable, the voice gliding lightly, not dragged, over the interval between B $\flat$  and E $\flat$ .

The second mode of executing a *portamento* is when the two notes between which it is placed have each a syllable.

Thus: CREATION.

HAYDN.

Written. It all shall be.

EXAMPLE B.

Executed. It all sha - - ll be.

In Ex. B, the *portamento* is executed on the word "shall," the voice gliding over the interval between B $\flat$  and E $\flat$ , and anticipating the E $\flat$  in the manner denoted in the notation of the execution.

Employed correctly, the *portamento* is a charming embellishment of a singer's style. If misused it becomes exceedingly disagreeable. It is well, therefore, to observe the following

## RULES.

- a.—In general, the amount and quality of tone to be used in a *portamento* depend upon the musical and poetical context.
- b.—Thus, in the expression of gentle emotions or sweet sentiment, the *portamento* should partake of these characters, and the movement of the voice from note to note quite ethereal.

FAUST.

GOUNOD.

sul vol - to tuo... .... si bel.

EXAMPLE C.

- c.—In proportion as the expression becomes more agitated and passionate, the *portamento* loses its light character, amounting often to a *strascinando* or vigorous sliding of the voice with strong vibration over the interval. In the expression of hate, scorn, irony, anger, fear, in short, of any deep agitation, this style of *portamento* is very effective.

- d.—A *portamento* has its best effect on large intervals, ascending with a *crescendo*, and descending with a *diminuendo*.  
e.—Several successive *portamenti* are in bad taste.  
f.—Unless in close connection, the final syllable of a word should not be joined by a *portamento* to the first syllable of the word following.  
g.—Where several consonants follow immediately the vowel upon which the *portamento* may be executed, as a rule, the *portamento* should be omitted.

Instead of obliging the pupil to practise exercises in which the *portamento* is introduced at almost every step—whether with or without reason—the studies throughout the entire work have been so arranged that by this time, the *portamento* will have been well prepared, (Compare with remark on p. 35, Part I.) and the observance of the above rules is now all that is necessary.

### STACCATO.

By *staccato* is meant the momentary separating of the notes over which the sign of staccato ···· is placed, by a slight pause in the sound of the voice, making the notes actually shorter than written, each note being delivered with a light stroke of the glottis.

Written.



No. 107.

Executed.



The study of *staccato* helps to prepare a pure *legato*. It may be practised on the twelve short studies of "Execution," on pp. 138, &c., as well as on the studies in minor keys.

### MARCATO.

In *marcato* the tones should be quite sharply accented, but held their full value, a slight *diminuendo* being made at the end of each tone in order to prepare the way for a *marcato* on the note following. The mode of expressing *marcato* best explains its character—viz.—a union of the signs of *staccato* and *legato*, thus—····. In Italian music the *marcato* is very often used, quite prominently in closing cadences.

### STENTATO.

*Stentato* means that the note over which it is situated is to be heavily accented, and its execution is similar to that of the *marcato*. It is much used in dramatic composition and in declamation, and is denoted by the sign >, though often written *stent.*, or in full, *stentato*.

### MARTELLATO.

By *martellato* is meant the accented repetition of the same note. The manner of executing it is something like an accented *staccato*, though sometimes a pure *staccato* is demanded by the composer, on the *martellato*. It is to be met with most frequently in the operas of Mozart, and in Italian works, chiefly in soprano rôles. The study of it is useful to every voice.

It may be practised in any of the following forms:—

No. 108.



No. 109.



No. 110.



No. 111.

*Andante.*



MANCINI.

*Allegro.*



No. 112.

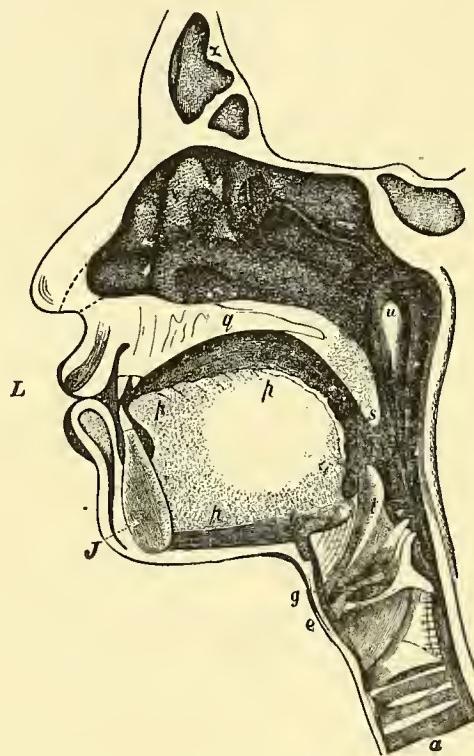
## THEORY OF PRONUNCIATION.

### FORMATION OF VOWELS.

The various vowel sounds of which the voice is capable depend upon certain definite positions of the vocal parts. A knowledge of such of these positions as can be subjected to one's control is of the highest practical value to the student of vocal art, and the most important of them are demonstrated in the outline diagrams.

In order to give a perfectly clear idea of the full meaning of the outlines, they are preceded by Fig. 3, which is a complete representation of a perpendicular section of the organs of singing.

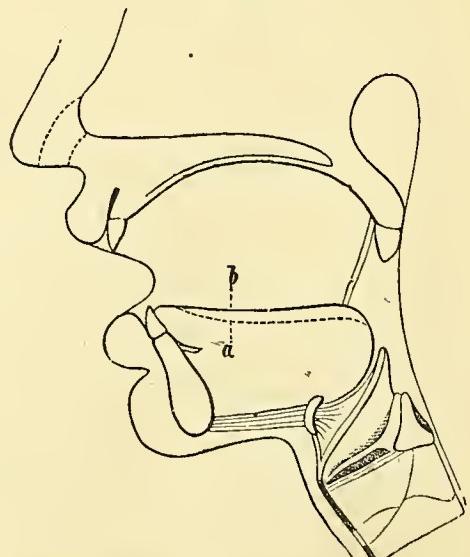
FIG. 3.



- a.* Opened windpipe.
- e & g.* Vocal chords.
- i.* Epiglottis.
- ppp.* Tongue.
- k.* Roots of tongue.
- t.* Tonsil.
- s.* Uvula.
- q.* Hard palate.
- u.* Pharyngo-nasal cavity.
- x.* Cavities of forehead.
- J.* Lower Jaw.
- L.* Lips.

By placing the tip of the tongue lightly against the back part of the lower teeth when forming the vowels, the waves of sound pouring from the throat find a freer exit at the lips. The tone has a healthier resonance when the tip of the tongue is not raised.

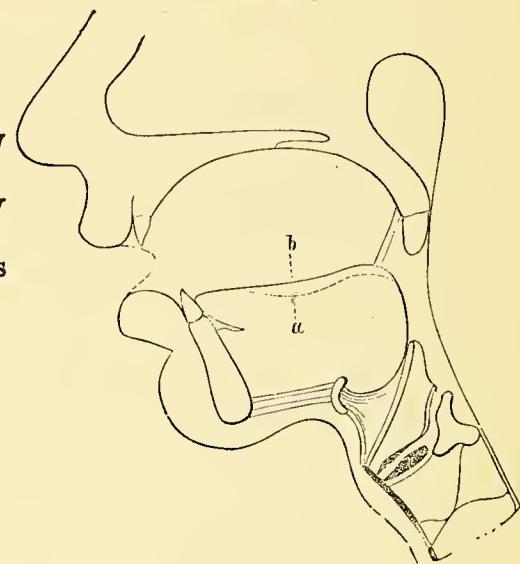
FIG. 4.



- Italian *a*.      English *a* in far.      } The centre line of the tongue flat in the mouth—(the dotted line  
*a*).      } The edges slightly turned upward, forming a groove,—  
                 } (the line *b*). See also Fig. 1, Frontispiece.

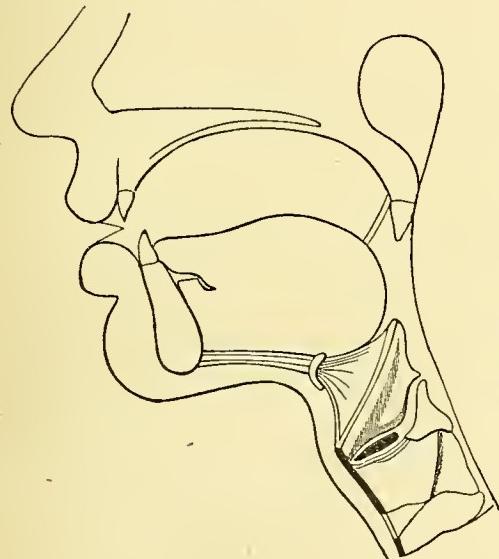
It will be observed that the outline diagrams treat of those vocal parts, only, which are subject to the voluntary control of the singer.

FIG. 5.



Italian *o*, 1st sound, English *o* in *for*. { The centre line of the tongue depressed somewhat below its natural position—(the dotted line *a*). The edges slightly curved upward—(the line *b*). The back of the tongue rises a little. Soft palate lower than for *a* (ah).

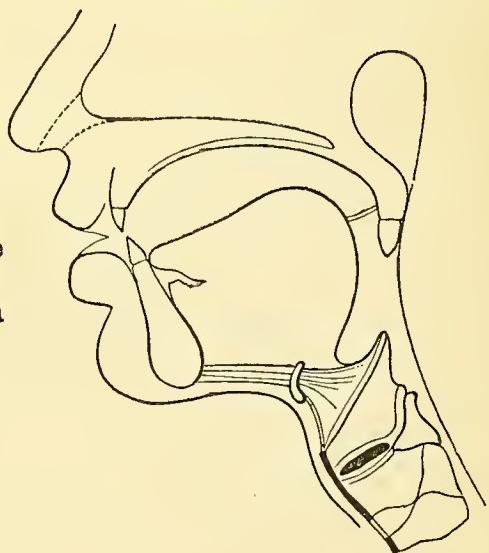
FIG. 6.



Italian *o*, 2d sound, English *o* in *more*. { Not so depressed as for *a*, (ah), and 1st sound of Italian *o*. Raised somewhat toward the back; the tip nearly flat.

Italian *u*, English *oo* in *boot*. { Raised decidedly at the back; the tip near the roots of the lower teeth. Upper and lower teeth nearer together than for *a* (ah), and *o*.

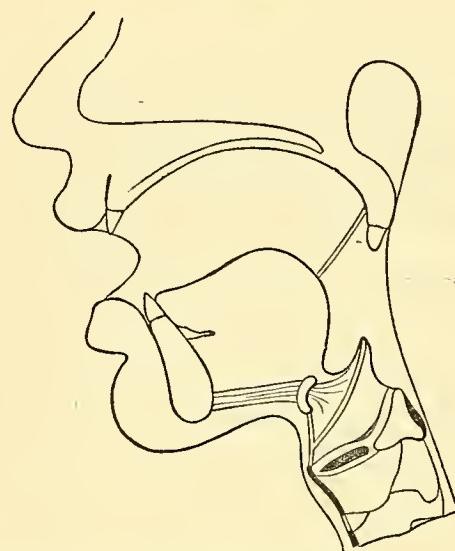
FIG. 7.



While for the two sounds of *o* and for *oo*, (Italian *u*) illustrated above, the tongue, departing from the normal position—that for *a* (ah),—rises more and more prominently toward the back; for *a* in *man*, *e* in *met*, *e* in *mete* (Italian *i*) on the other hand, beginning with the normal position for *a* (ah), it rises more and more prominently toward the centre and back. (Compare with diagram of the lips, Fig. 13, where Groups 2 and 1 are identical respectively with those just referred to.)

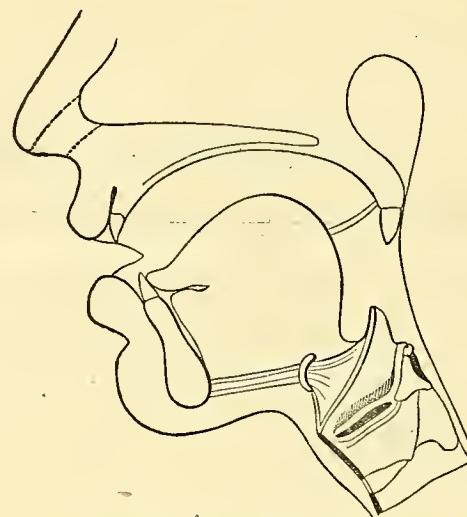
Thus,—

FIG. 8.



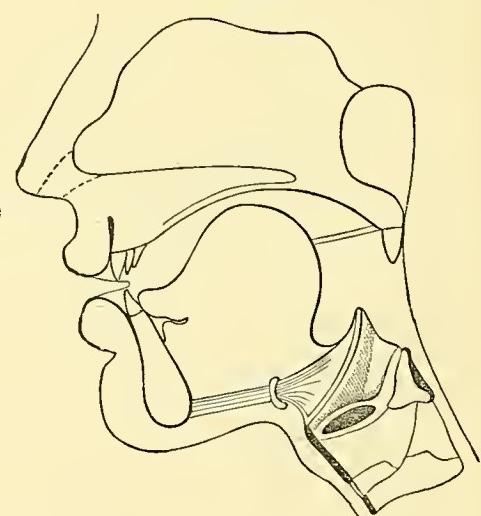
Italian *e*, second sound, allied to English *a* in man.

FIG. 9.



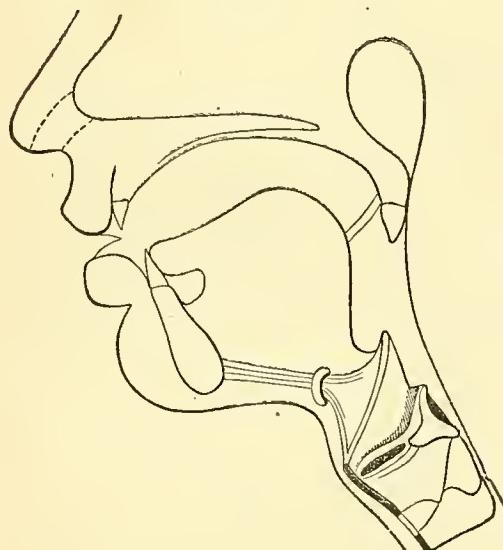
Italian *e*, first sound, allied to the first sound of English long *a*. (See page 15, Part I.)

FIG. 10.



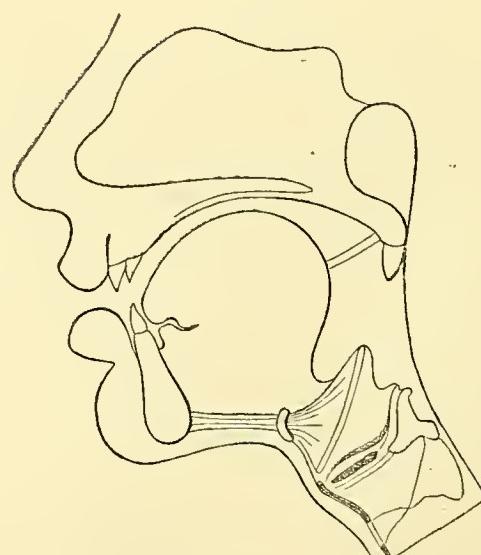
Italian *i*,  
English long *e*. { Tip of the tongue flat; then a sudden and high elevation toward the centre and back.

FIG. 11.



*e* in English *her*.

FIG. 12.



German *ü*.

The positions of the tongue for forming the various vowels have also corresponding positions of the lips. The latter may be divided into two classes, according as the corners of the mouth approach or recede from each other. Thus, beginning with the Italian  $\alpha$  (ah), we have the mouth in the normal position described in Part I., namely, of smiling. It will be found that on the one side of  $\alpha$  (ah) are

GROUP 1.  $\begin{cases} \check{\alpha} & \text{like } \alpha \text{ in mat.} \\ \check{e} & \text{like } e \text{ in met.} \\ i & \text{like } ee \text{ in meet,} \end{cases}$

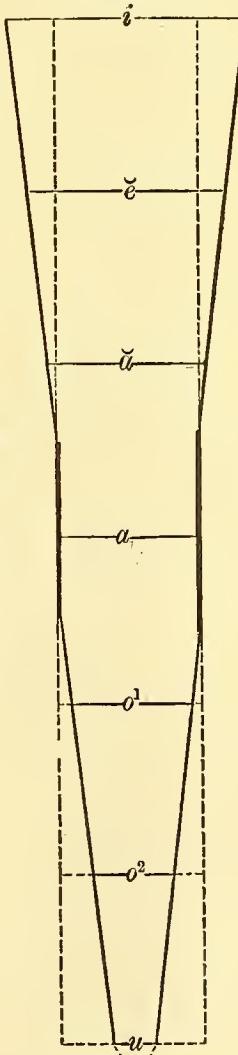
to form which purely the corners of the mouth must recede from the position called normal, the recession being greater for  $\check{e}$  than for  $\check{\alpha}$ , and greatest for  $i$  ( $\check{e}$ ). On the other hand, starting again with the Italian  $\alpha$ , and the normal position of the mouth, we have

GROUP 2.  $\begin{cases} o^1 & \text{like } o \text{ in "bottle."} \\ o^2 & \text{like } o \text{ in the vulgar pronunciation of "bone."} \\ u & \text{like } oo \text{ in boot,} \end{cases}$

to form which purely the corners of the mouth must advance from the normal position, and approach each other, more for  $o^2$  than for  $o^1$ , and most for  $u$  (oo), where the lips also suddenly advance again. To both these groups  $\alpha$  (ah) is common.

This gives us, therefore, the following diagram of the lips, in which the distance between the heavy parallel lines denoted by the line  $\alpha$ , represents the distance from each other of the corners of the mouth when in the normal position for pronouncing the Italian  $\alpha$  (ah). Above  $\alpha$  we have Group 1, and the corners of the mouth gradually receding, denoted by the diverging lines; while below  $\alpha$  we have Group 2, and the corners of the mouth approaching, denoted by the converging lines.

FIG. 13.



Thus, the statement that  $\alpha$  (ah) is best adapted to first studies (see Part I., "Choice of Vowels,") because the vocal parts are in greatest equilibrium, is verified not only by comparing the positions of the tongue for forming the vowels, but those of the lips also. *Not the use of  $\alpha$  (ah), but its misuse, and the employing of too much force during first studies, is the objectionable feature.*

As has been often observed, the position of the lips and other vocal parts for forming one vowel sound must remain unaltered when this vowel is to be prolonged. The slightest change in the position of these parts brings with it an immediate and audible change in the quality of the vowel and of the tone.

For long English *ā* (Ital. *e*) and long *ē* (Ital. *i*), there is a tendency to bring the teeth too near together. Such a position must be carefully avoided.

A great obstacle in the way of sharply distinguishing the pure vowels is the neglect to proportion the shape of the lips to the positions of the other vocal parts. Thus, if for the vowel *a* (ah) the tongue lie in the flat position, as in Figs. 1 & 4, and the other parts are in proportion, while the shape of the lips accords not with the *a* side of the diagram, but with the opposite, then the entire machinery for modulating the sound coming from the glottis is thrown out of equilibrium, the parts are not in sympathy, and the result is a tone whose quality is impure in itself, and cannot be classed. But impurity of tone is not alone the result. The waves of sound peculiar to *a* (ah), not finding the lips in a position symmetrical with the shape of their vibrations, meet with resistance, and are thrown into confusion, to overcome which the singer resorts to pushing or forcing the tone, and thus fatigues the vocal chords. An intelligent recognition of these principles is not only necessary to a good pronunciation, but is the very foundation of pure tone; and when we bear in mind the almost total neglect of them among modern teachers of the voice, the great impurity of tone and unintelligible pronunciation of most singers of to-day can no longer remain a matter for astonishment.

We recommend a careful study of this subject to composers of vocal music.\* There are others, as well, relating to the character of certain vowels as more or less favorable to certain positions on the gamut. It is the duty of a teacher of singing to train voices under his care to articulate all the sounds purely. But despite all the necessary precautions on his part, when compositions are placed before the singer in which the almost impossible task of producing a certain desired effect on a given pitch, with a combination of vowels and consonants utterly at variance with the nature of that class of voice at that pitch, this particular portion of the composition not only disgusts the singer, but fails to please the listener who is unable to account for the unpleasant sensation. It is exceedingly difficult for the voice to remain true to the character of a vowel placed unpropitiously as regards its resonant capacity. Thus, if one of the less resonant vowels, as long *ē*, is to be formed on one of the lower tones of a singer's compass, which possess naturally less swelling capacity than the medium or upper tones, then the intensity of the vibrating column of air is not sufficient to impart to the tone the resonance and power possible with other combinations. For this reason, the less resonant vowels, in the formation of which the cavity of the mouth is more or less contracted, (narrowed) can be delivered with greater power, with a better *crescendo* on the upper than on the lower notes.

It is a fact worthy of remark, that the old Italian rule which allowed but a sparing use of *i* (*ē*) on the lower, and of *u* (*oo*) on the upper notes, has been proved by modern scientists like Helmholtz, Merkel, and others, to have sound acoustical and physiological reasons. It will be found, too, that if a vowel be placed where it cannot develop its best and purest resonance, it will deviate from its true character, and assume that of the vowel most nearly allied to it. Thus *o* takes on something of the character of *a* (ah) when used with power in the extremes of the voice, and *u* (*oo*) becomes *o*, while *a* (ah) loses very little, if any, of its proper character.

## MODIFICATIONS OF THE VOWELS AND DIPHTHONGS IN SINGING.

Having, therefore, the positions of the vocal parts for the pure vowels, the pronunciation of diphthongs is at once simplified. Thus, in English we have—

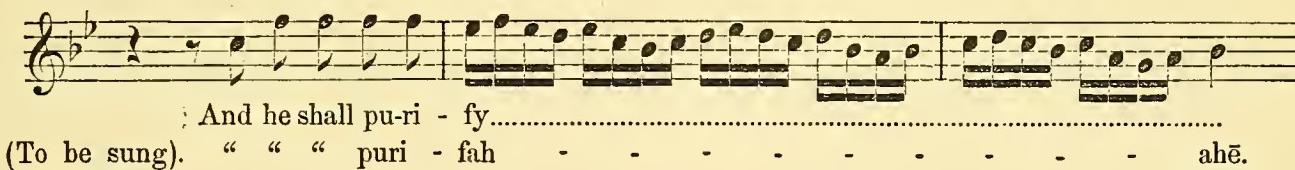
Diphthongs—*oi* (as in foil), made by joining the *ō* in *not* to that of *i* in *pin*.  
*ou* (as in loud), made by joining the *ă* in *far* to that of *oo* in *moon*.

And the—

Double Vowels—*ā* (as in fate), made by joining the sound of *ē* in *met*, to that of *ē* in *mete*.  
*ī* (as in mine), made by joining the *ă* in *far* to that of *ē* in *mete*.  
*ū* (as in use), made by joining the *i* in *pin* to that of *oo* in *moon*.

\* These principles of pronunciation, though among the most fundamental, most essential in vocal theory, are, nevertheless, sadly neglected. Strange, indeed, that the very object of vocal art, namely, the expression of emotion and passion by musically emphasizing written words, should be so lost sight of. And this neglect is apparent, not only among singers, but to marked degree among public speakers. Until a knowledge of the principles of pronunciation, in themselves simple, shall be made more general in our public schools, before the vocal parts shall have become hardened in their bad habits, we shall be compelled to submit to one of the worst faults among the otherwise liberally educated portion of the public, that of indistinct utterance. Even our best institutions neglect the thorough study of this subject, and the number is small of those whose English is elegantly pronounced.

One may pronounce almost simultaneously the two vowels of a diphthong or double vowel when declaiming rapidly, but when they occur in a composition under a sustained tone or long runs, the voice must vocalize on the one or the other sound of the diphthong or double vowel, and with the exception of u (as in use), it is the first sound. For example, in the well known chorus of the Messiah,



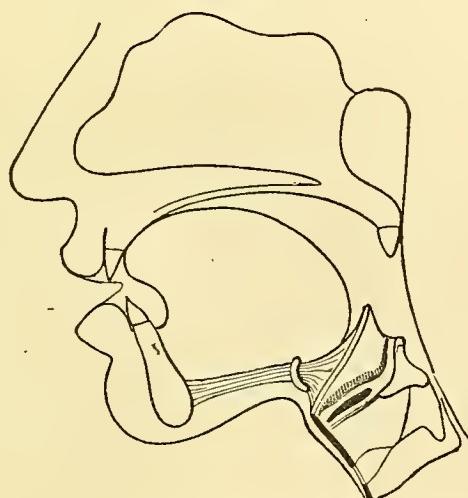
the last syllable of purify has the sound of the English long ī, made up of the two sounds *a*(ah) and ē. The long run is to be executed on ah alone, as if there were no second sound, the latter being pronounced at the extreme end of the run, and at the last moment of the tone. This may serve as a rule for the other diphthongs, with the exception of u, where the second sound is to be dwelt upon. It occurs also not seldom in *portamento* that the singer incorrectly anticipates the second note with the second sound of the diphthong.

### FORMATION OF SIMPLE CONSONANTS.

- 1. Pure Labials.—b, p, formed with the lips alone.
- L. { 2. Labio-Dentals.—f, v, “ “ “ lower lip and upper teeth, and with emission of breath; v more vocal, less aspirate, than f.
- 3. Labio - Nasal.—m, formed by a slight pressure of the lips throughout their whole length, and resonance of the nose.

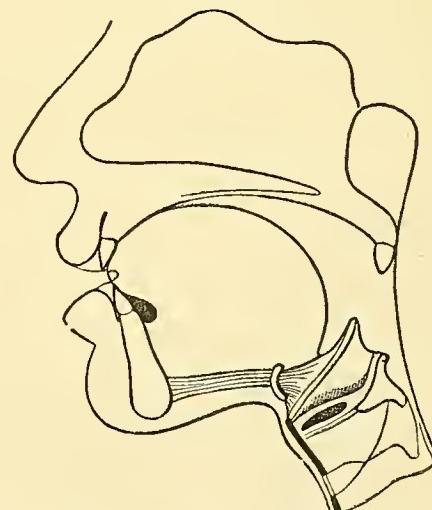
The consonants b and p are often classed as similar in their formation. They are both pure labials, but with this important difference. Whereas b is formed by an easy pressure of the lips together in their whole length, a pure p can be formed only by compressing the lips together more at the centre, which compression finds its focus upon the outer edges of the lips.

FIG. 14.



LINGUALS  
AND DENTALS.

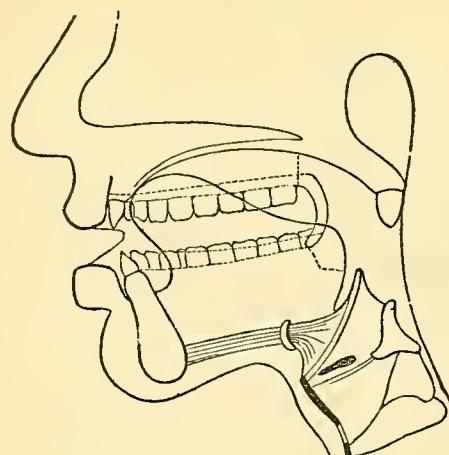
FIG. 15.



The English t and d are formed by placing the end of the tongue at the roots of the upper teeth; more compactly, however, for t than for d. (Fig. 14.)

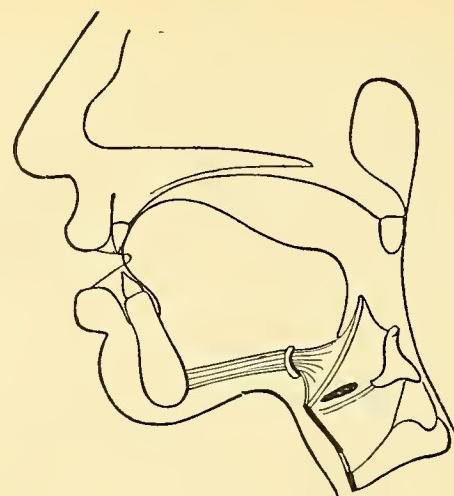
The Italian t and d—German and French t and d nearly the same—are formed with the tip of the tongue and the upper teeth. (Fig. 15.)

FIG. 16.



The English L is formed with the tip of the tongue and the gum around the roots of the upper teeth.

FIG. 17.



For the Italian L, the tongue, in addition to the position described in Fig. 16, advances against the back part of the upper teeth.

In the formation of L, the sides of the tongue not being in close contact with the upper part of the mouth, the breath escapes at the orifices thus formed, and the articulation of L is attended with an imperfect sound. In the terminating syllable le (English), the e is silent, and l has but a very weak sound. This fact should be borne in mind by those who write for the voice, and words with final le employed as rarely as possible. In this regard the singing voice should always be favored. In music of the church, especially, such words as 'adorable,' 'notable,' &c., are too often placed by composers (otherwise proficient), in such connection as to cause the musical accent to disagree with that of the word, which not only falls harshly on the ear of the listener, but shocks with its perverted accent the musical sense of the singer.

The English R is formed with the tip of the tongue, curved back a little, the air escaping at the sides.

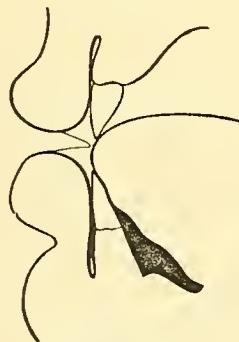
The Italian R is formed by vibrating the tip of the tongue against the upper gums.

In English words R, preceding a vowel in the same syllable, may be vibrated or rolled with good effect. R final in English must never be rolled. The custom of many singers of rolling the final English r is an exceedingly vulgar mannerism, foreign to our language.

N is formed with the end of the tongue against the upper gums, and resonance of the nose.

The English T H may be easily learned by foreigners in the following manner. Separate the teeth far enough to admit the flat tip of the tongue, so that it will lightly touch the edges of the upper and lower teeth. Drop the tongue in the mouth and breathe gently through the teeth thus placed. During the act of breathing out, slide the tongue softly forward between the teeth, and the sound of the English T H will be perfected.

FIG. 18.



English T H.

FIG. 19.

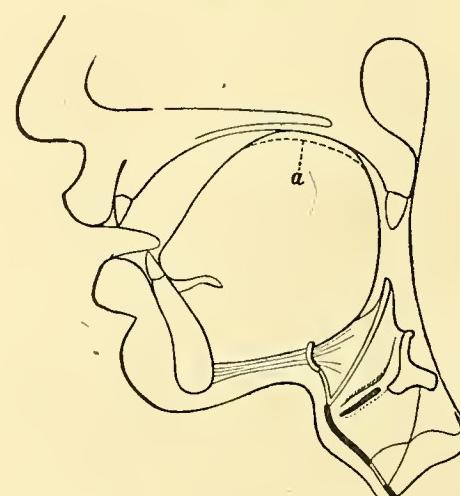


Fig. 19, German *ich*. Centre of tongue hollowed a little under the hard palate, the dotted line *a* in Fig. 19.

## THE MEANING OF TIMBRE AS A SOURCE OF EXPRESSION.

Having learned to pronounce all the vowel sounds with purity, the singer will then be in a position to study closely into the meaning of the most important of the numberless modifications of quality—or *timbre*—which they may assume. The physiological meaning of *timbre clair* and *timbre sombre*, has already been explained in Part I. But now we have to determine when and where to employ the bright, or the sombre quality, and to explain their aesthetical meaning as a source of expression. It would be next to impossible to fix the exact quality of a tone or a series of tones adapted to express justly the subtler emotions of the human heart. But we do know with certainty that a bright, clear quality of tone is best adapted to expressions of cheerful thoughts, joy, happiness, hope, and kindred emotions, while to their opposites, viz., gloomy and dismal thoughts, vexation, feelings of pain, sadness and grief, fear, and their kindred emotions, the sombre quality is the best fitted.

A sudden shock would be expressed by the clear *timbre*, while anxiety, the approach of whose object is gradual, would be best expressed by the sombre quality. Anger, as a strong, active mood would be given generally in the clear *timbre*. As already said, no precise quality can be arbitrarily fixed upon. The great secret of true expression, other things being equal, lies in the symmetrical blending of the bright and the sombre, of light and shade, into that beautiful *clair-obscur* which is so great a charm in the singing voice.

To an intimate knowledge of the meaning and proper application of *timbre*, the singer must join an intelligent use of the consonants. An elegant pronunciation of a single consonant may in certain connections thrill the hearer, where a crude or imperfect utterance of the same would invariably annoy him. In large halls consonants must be articulated energetically, but without exaggeration, distinction always being made as to their nature, whether hard or soft. Their expression depends of course upon the context. The apt and fine articulation of one consonant determines often the artistic success of an entire phrase. These and other fine points of style and expression must be learned from oral instruction, and imitation of acknowledged models of style.

## PHRASING.

### RULES FOR RESPIRATION.

- a. A full breath should be inhaled before long phrases,\* long or forcible passages, or a *fermato*. If one or two small notes precede the *fermato*, they should be included in the same breath if the context permits.
- b. A half breath should be taken at short pauses, before a short series of notes after which is opportunity to gain a full breath. This rule cannot be observed in Recitative where the declamation of the words is the object, irrespective of the *tempi* or rests.
- c. The lungs will experience less fatigue if the singer contrive to precede a deep inhalation by one or more half-breaths. The nature of the *mezza respirazione* and of the *tempo rubato* has been already explained. (See p. 67, Note (a).) The singer should not fail to obtain complete control of the *tempo rubato*, for without it elegant phrasing is impossible, and respiration labored.
- d. Breath should be drawn on the unaccented beat of the measure, unless the text prevent. Even in the latter case it is sometimes better to alter the text if the notes immediately following are not propitiously situated. This rule includes also syncopation.
- e. In long runs breath can be inhaled only at some turning point in the passage, for instance, where an ascending run begins to descend, and *vice versa*; or where the run dwells upon one note long enough to catch a breath on an unaccented beat, or perhaps portion of a beat, of the measure. (Compare with p. 112, Part II.)
- f. On a series of long notes breath can be drawn easily, as the end of the note generally falls upon an unaccented part of the measure from which the time may be taken to breathe.
- g. Where a repetition of theme occurs in the same composition, the management of the breath should be as nearly analogous as possible.
- h. Breath should not be drawn so as to divide the syllables of a word—except where a series of long tones, or a long run makes it necessary.

\* See Note (a) on p. 196.

- i. If possible, a verb or preposition should not be separated from its object, nor the article from its substantive.
- i. Breath should not be drawn on the accented beat of the measure.\* (Compare with p. 112, Part II.)

### RESPIRATION CONSIDERED AESTHETICALLY.

Up to this point the breath has been studied from the purely physical standpoint. The physiology of respiration was considered at length in Part I, and such rules given for the management of the breath as to render practical its application to the development of pure tone. The attention of the pupil has been repeatedly called to these principles, in the course of the work. The rules given above refer also to such a technical control of the breath as will make the interpretation of a composition poetically and musically correct.

There is still another side to be considered, namely, the meaning of respiration as a source of expression. To the sensitive ear, there is a most extraordinary sympathy in the breath, which, even in the total absence of words, may stir the heart to its very depths. In vain may the singer seek to offer the listener cold *technique*. The lack of real expression deprives the breath of that nervous, indefinable electricity which is the very life of tone.

Yet granting that there exists the true musical and poetical warmth in a pupil, there are certain mechanical modes of giving out and of inhaling the breath, which have long been considered not only allowable, but as promotive of expression. We refer to the sighing of the breath (*sospirando*), the weeping (*piangendo*), the *tremulando*, the aspirate and sudden ejaculation, the pathetic or tragic exclamation, &c. It may be said, in general, that in church music all sudden and violent modes of breathing are entirely out of place; and the singer should remain true to the task of interpreting such works with dignity and total absence of attempt at display.

In concert music there is more liberty; but even here great moderation must be observed, and classical compositions always rendered in the manner in which such selections would be interpreted when in their native atmosphere. It is on the stage, where we have to do with living representative characters, where music and the drama go hand in hand, in opera, that the singer may rightfully, nay, is obliged to employ all the technical means at his disposal. But the artistic rendering of these moments of great emotion, of love or anger, fear or hate, joy or sorrow, hope or dejection, offspring of the composer's genius, is so dependent upon the singer's own talent, that the attempt to reduce them to an arbitrary scheme or theory would be utterly impracticable. They must be learned by imitation of fine models, and by long self-cultivation in the art of music and in poetry.

### THE ARIA.

In the *aria*, *cavatina*, and *romanza*, the pupil will find abundant material for the practical application of the principles explained in the foregoing pages. The manner of rendering any such piece depends first and chiefly upon its own individual meaning, and secondly, when not an independent composition, but part of some great whole, as an opera, oratorio or cantata, upon its relation to, and situation in this work. The style of the latter and the period in which it was composed must also be taken into account, and the *aria* rendered accordingly. The *tempo* should be regarded carefully, as an indication of the composer's intention. Thus in *adagio* or *largo* we find generally the broad pathetic *cantilena* with its firmly sustained tone and dignified delivery. Here all the degrees of light and shade, of *crescendo* and *decrecendo*, the various modifications of *timbre* and all the most exquisite embellishments of song, are at home. In *andante* on the other hand, which occupies a medium position, we have most of the light, graceful, happy moods in which all the degrees of vocal flourish (*fioritura*) are allowable. In the *allegro* and especially the *agitato*, are the elements of fire and strength, passion and *abandon*.

Knowing and sympathizing with the general *tempo* and its innate accent, the singer falls naturally and easily into the mood of the piece, and the deportment of such embellishments as the *grupetto*, trill, &c., will be in spontaneous accord with the character of the composition. Knowing, too, the tenor of the emotion or thought expressed by the piece, a clue is had to the appropriate *timbre* to be employed, and to the management of the breath. A few examples of different manners are therefore appended. These are to be found on every hand. The operas of Rossini, Bellini, Donizetti, Mozart, &c., and the oratorios, especially those of Haydn, which are conceived with a most intimate knowledge of the voice, offer opportunity enough to apply practically the principles explained above.

The study of *cantilena* and, in general, music of the old Italian style, is the best possible preparation for the modern school of declamation. A voice cultivated only in the latter school, becomes short, that is, loses sustained resonance, and the vocal chords refuse to develop any but explosive tone. A thorough study of Italian music must precede the declamatory school.

\* Composers of vocal music do not regard sufficiently the intimate metrical relation of text and music, and most monstrous tasks are not seldom offered the singer who is obliged in such cases to torture words with an accent utterly foreign to the language.

## DEH! NON VOLER.

PONZETTI.

ANNA BOLENA.

Musical score for Ponzetti's 'Deh! non voler.' The vocal line starts with a forte dynamic (f) followed by a piano dynamic (p). The piano accompaniment consists of eighth-note chords.

Musical score for Anna Bolena's 'Deh! non voler.' The vocal line begins with a piano dynamic (p). The piano accompaniment features eighth-note chords.

*cantabile.*

Musical score for 'Deh! non voler.' in cantabile style. The vocal line begins with a piano dynamic (p). The piano accompaniment consists of eighth-note chords.

O that I nev - er more might see  
Deh! non vo - ler co - - strin - - - ge - re

Musical score for 'The smile that hides a sorrow; better 'twould be that misery'. The vocal line begins with a piano dynamic (p). The piano accompaniment consists of eighth-note chords.

The smile that hides a sor - - row;      Bet - ter 'twould be that mis - - er - y  
a fin - ta gio - ja il vi - - - so      bel - la è la tua me - sti - - - zia

From tears some comfort mild might bor - - row.  
sic-come il tuo sor - ri - so bel - - lo.

Tears, like re-fresh - ing  
Cin - ta di nu - bi an -

show - ers Fall - ing on drooping flow - - ers,  
co - - - ra bel - la è co - si l'Au - ro - - - ra Bear from the lone heart  
la Lu - na ma - lin -

*a piacere.*

*a tempo*

half . . . . its pain, . . . . Bidding it bloom a - gain.  
co - - - - ni - ea . . . . bel - la è nel suo pal - - lor.

*f*

He who beholds thee pen - sive - ly, Thinks of thy maid - en  
Chi pen - sie - ro - sa e ta - - ci - ta star - ti eo - si - ti

pleas - - - ure, And gaz - ing a - lone, a - lone on thee, Beholds his heart's fond  
 mi - - - - ra, ti cre - de in - ge - nua Ver - gi-ne che il pri - mo a mor so - -

treas - - - - ure, O that for emp - ty splen - - dor,  
 spi - ra . . . il pri - mo . . . a - mor ed ob - bli - a - to il ser - - - te

*oppure.*

*oppure.*

Hearts should their peace sur - ren - der, Poor is the tri - umph pomp . . . . may  
 ond' e il tuo erin co - per - to, te - co so - spi - rae sem - - - bra

*oppure.*

*tento.*
*a tempo.*

claim . . . O'er . . . ruined hearts and blight - ed fame.  
 gli, . . . es - - - - ser quel pri - - mo a - mor.

## AL DOLCE GUIDAMI.

CAVATINA.

DONIZETTI.

ANNA BOLENA.

*molto legato.*

Ah! bear me to my own sweet native  
Al dol - ce , gui - da - mi ca - stel na -

ham - let, That spot so fair and lone, Whose gentle stream - - let With our sighs still  
ti - - o ai ver di pla - ta - ni al questo ri - - - - o che i no - stri

*tr*      *mf*      *dim. con grazia.*      *rall.*      *a tempo.*

mur - murs on, Ah! murmurs on, . . . . . Ah! . . . Ah! there for-get - ting all  
mor - - mo - ra so - - spi - ra an - cor . . . . . ah! co - la di - men - ti - ca

(a) See "Mordent Trill," page 129.

Sor - row's rude pow - er, Grant me but to re - call One joy - ous hour; Like those in  
dei scorsi af - fan - ni un gior - no ren - di - mi dei miei prim' an - ni un gior-no

*accel.*

*rall.*

(a)

(a) See remarks on the Cadenza, p. 195.

## LA CAMELIA.

## ROMANZA.

GUGLIELMO.

*Con eleganza.*

MODERN ITALIAN SONG.

*dol. andante grazioso.*

Take from thy tress - es, and give . . . to me      That flower, thy charms can spare . . . . it;  
 To-gli al tuo cri - ne, e do - - - na - mi      Bel - la, quel va - - go fio - - - re;

*p dolce.*

Me - mo - rial fair . . . 'twill be . . . . of thee,      Near my fond heart      I'll wear . . . . it.  
 L'a - vrò per tua . . . . me - mo - - - ri - a,      Lo po - se - rò . . . . sul co - - - - re.

*con molta espress.*

*animato.*

*con calore.*

*smorz.*

*rit.*

*dol.*

\* This Romanza presents an easy but most excellent opportunity for applying practically many of the finer points of style mentioned above

## AH! NON PENSAR.

## ROMANZA.

BEATRICE DI TENDA.

*Andante sostenuto.*

BELLINI.

3

Ah! . . . think no more that pleas - ure      Must . . . be with power u -

Ah! . . . non pen - sar che pie - - no      sia . . . nel po - ter di -

ni - - ted ;      Where . . . no love-flame is light - - ed,      Hearts . . . on the throne will

let - - - to;      sen - - - za un soave af - fet - - to      pe - - - na anche in trono un

lan - - guish,      If not by love's flame light - ed, . . . Ah! . . . wea - - - ry the

co - - - re,      senza un soa - - - ve af - fet - - to . . . Ah! . . . pe - - - na in

rall.

colla voce.

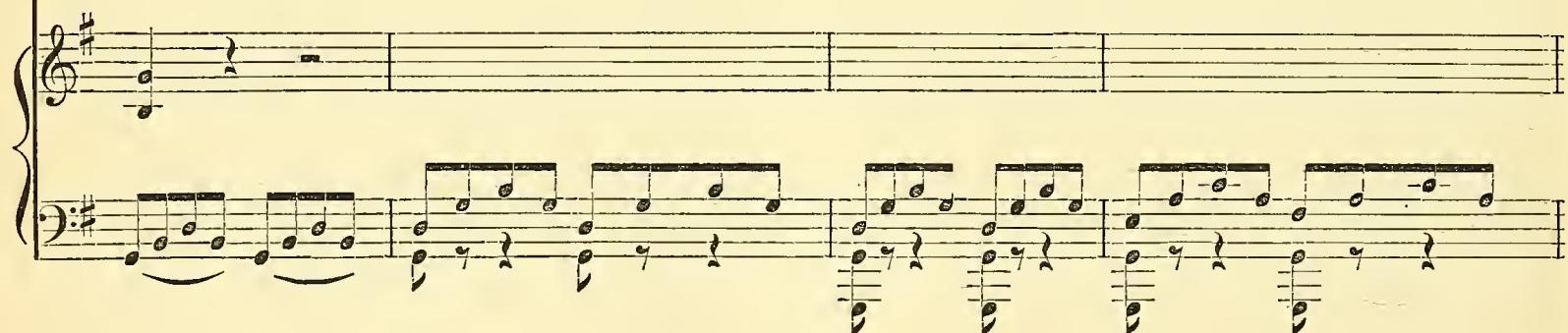


throned . . . is the heart.

tro - - - no un cor. .



Where . . . smiles no love con - fid - - ing, Days . . . glide not, calm - ly  
Do - - - ve nou ri - de a - mo - - re, gior - - - no non v'ha se-



flow - - ing,  
re - - - no,

Life . . . has no flow'ret blow - - ing,  
non . . . ha la vi-ta un fio - - - re,

Where . . . love no nurture  
se . . . . . non le nutre a-



bring - eth, Life has no bright flower blow - ing, . . where . . love . . doth no  
 mo - - re non ha la vi - ta un fio - - re . . se . . non . . non le

*colla voce.*

nur - - - - ture im-part, Where love doth naught im - part, Where . . .  
 nu - - - - tre a - mor, se non le nu - - tre a - mor se . . .

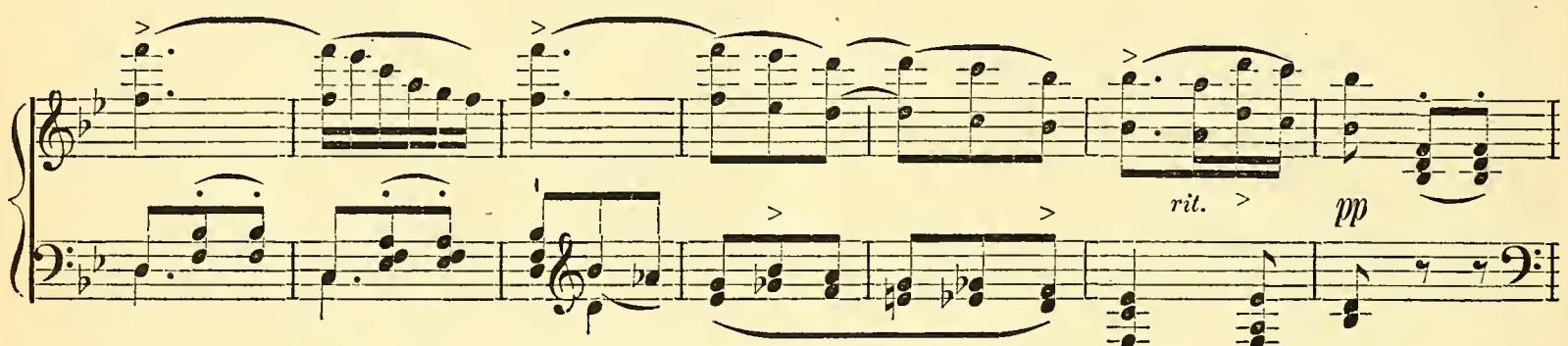
*slargando il tempo.*

love doth naught im - part, Ah! . . no. . . . .  
 non le nu - - tre a - mor, a - - - - mor. . . . .

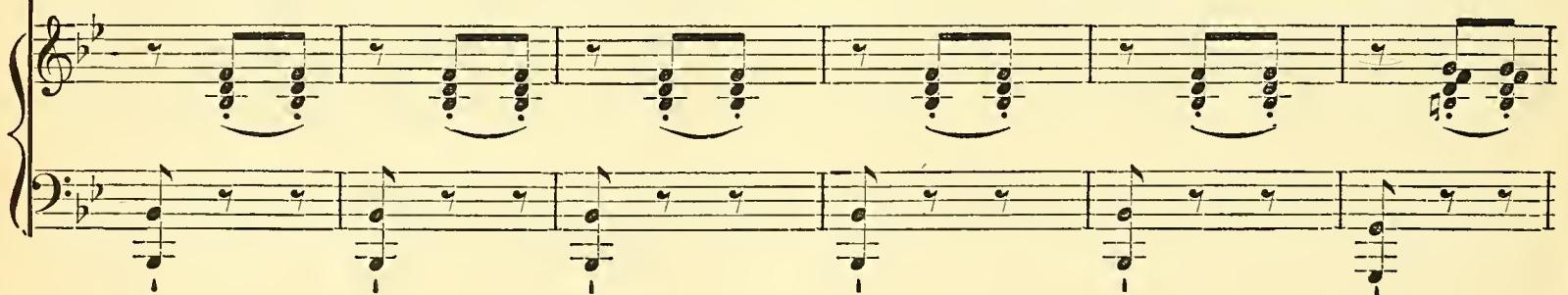
## IN TERRA CI DIVISERO.

ROMANZA.

MERCADANTE.

*Andante.**dolce.*

On earth, love, tho' we're part - - - ed now, The fate . . .  
 In ter - - - ra ci di - vi - - - se - ro mor - ta - - -



I'll not de - - lay, oh an - - gel bright! To join in heaven with  
 non tar - - de - - ro bell' an - - ge - lo! au - nir - mi in ciel con  
*pp*

thee, Ill not de - lay, oh . . . an - gel bright, To join in heav - en with thee.  
 te, non tar - de - rò bell' . . . an - ge - lo a u-nirmi in ciel . . . in ciel con te.

Af - ter the ma - ny sighs and tears,  
 e do - po tan - te la - gri - me I've shed for thee in my  
 tan - ti so - spi - ri ver

an - - - guish, Ah! . . . we'll bliss e - - - ter - - nal there en - joy,  
 sa - - - ti ah! . . . go - dremo e - - - ter - - na l'e - - sta - si  
*rit.*  
*f*  
*p*  
*a tempo.*  
*cres.*

deciso.

stent. (a)

deciso.

(a) See *Stentato*, p. 157.

## QUESTI CAPELLI BRUNI.

## ROMANZA.

DONIZETTI.

*Andante mosso.*

*dolce.*

This tress, so soft and gold - en,      To me my love pre - sent - ed,      When in the grove, con -  
Que - sti ca - pel - li bru - - ni mi die de Ire - ne mi - - a quan - do del bo - sco in -

tent - ed,      We vow'd no more to part.      Take it, she whispered, this to - ken,  
vi - - a,      la fa - vel - lai d'i - men.      pren - di mi dis-se un pe - - gno

Pledge of my faith you'll find it;      Then in a knot she twined it,      And placed it near my  
del - la mia fè son que - sti ed in bel no - do in - te - sti li po - - se nel mio

heart.  
sen.

Then in a knot she twined it, And . . . placed it near my  
ed in bel no - do in - te - sti li . . . po - se nel mio

*col canto.*

heart.  
sen.

*a tempo.*

rall.

2. This tress, so soft and golden, Still on my heart re - pos-ses, Near me when night's wing closes, Near me the live - long  
2. Que - sti ca-pel - li bru - ni sem - pre con me li re - co son nel - la not - te me - co so - no con me nel

day, She passed away, and with her flew hours of sweet e - motion, But all my fond de - vo - tion can  
di el - la mo - ri, dis - par - ve con lei quel dol - ce is - tan - te ma l'a - mor mio cos - tan - te con  
not thus pass a - way, But all my fond de - vo - tion can - - - not thus pass a - way.  
lei non di spar - ri, ma l'a - mor mio cos - tan - te con . . . lei non dis - pa - ri.

3. This tress, so soft and golden, Thus near my heart still lying, Feels all its grief and sighing, Feels all its joy and  
3. Que - sti ca - pel - li bru - ni mi stan-no qui sul co - re, sen - to - no il mio do - lo - re sen - to - no il mio pia -

care. Ah! in this tress my loved one, Once more with life is beaming, Ah! it is i - - dle dreaming, though  
cer. mi par chein que - ste trec - ce I - re - ne mia res - pi - ri son so - gni son de - li - ri ma  
brief, yet bright and fair, Ah! it is i - dle dreaming, Though brief, yet bright and fair.  
so - - no lu - sin - ghier, son so - gni son de - li - ri ma . . . so - no lu - sin - ghier.

## SE PEL RIGOR.

"Se pel rigor," with its fine *sostenuto* and opportunity for broad phrasing, is a sample aria for the bass voice.

LA JUIVE.

HALÈVY.

*Andantino.*

If laws se - vere, if per - se - cu-tion cause them to hate our ho-ly law, Let par - don  
Si pel ri - gor e la vi - o - len - za fi - nor o - dio la nos-tra fè Or col per-

free, let love for-giv-ing, my God, re - call their err - ing souls to thee, let pardon free, let  
do - no e la cle - men - za quel core, o ciel, ri - chia - ma a te or col per - do - no

love, for-giving, O Lord, re - call them to thee, O Lord, O Lord, re - call them all to thee.  
e la cle - men - za quel co - re O ciel, O ciel, ri - chia - ma a te, ri - chia - ma a te.

\* See *grupetto legato*, page 115, Example of form. 4.

Let us re - mem - - ber the  
Deh! ri - cor - dia - - mo il pre-

*8va.*

words of our Lord,  
- cet - - - to del ciel,

And E

*8va.*

op - en our arms to the child who hath erred, Let us 're - member the words of our  
la pie - ta, la vir - tù d'un fe - del. Deh! ri - cor - di - amo il pre - cet - to del

*tr.*

*Molto sostenuto.*

Lord, and wel - come home ev'ry child that hath stray'd. If laws se - vere  
ciel e la pie - ta, la vir - tù d'un fe - del. Se pel ri - gor

If per - se - cu - tion cause them to hate  
et la vi - len - za fi - nor o - dio  
our ho - ly law,  
la nos - tra fe, let par - don  
or col per

free, let sov' - reign mer - cy, O Lord, . . . . O Lord, re - call their souls to  
dono e la cle - men - za quel co - - re quel co - re, O ciel, ri - chia - ma a

a piacere.

thee, let pardon free, let sov' - reign mer-cy re - call their souls to thee, O Lord, O  
te, or col per - do - no e la cle - men-za quel co - re, O ciel, a te, quel co - re, quel

Lord, re - call to thee, to thee, Lord, re - call their souls, O Lord, (a) to thee.  
core O ciel ri - chia - ma a te ri - chia - ma a te, a te, a te.

trem. cres. f p

(a) See remarks on "The Cadenza," page 195.

## RECITATIVE.

Vocal recitative stands midway between singing and speaking. It may be simple narrative, or it may depict with all the possible modulations, accents, and modifications of *timbre*, of which the voice is capable, various and contrasting feelings and emotions natural to the human heart. Recitative may be distinguished, in general, into two classes, the *secco* recitative or *parlante*, and the recitative *stromentato*, or accompanied. The *secco* recitative differs from ordinary declamation in that it takes its tones from the musical scale, and follows modulations which obey the laws of harmony. Nominally it has a *tempo* and is divided into measures like a written melody. In reality it has no arbitrary *tempo*, nor are the notes by which it is expressed to be regarded other than as indications of the rise and fall of the voice,—their duration, accent, pauses, &c., being wholly dependent on the text. The singer, therefore, while declaiming the words in a singing voice, gives them the accent, duration, &c., which they would have if finely declaimed with the speaking voice, with the liberty to prolong, somewhat, emphatic words which require more than ordinary emphasis. In the *secco* recitative the pronunciation approaches quite nearly that of common speech, and it is styled for this reason the speaking recitative (*parlante*). It is accompanied by a few low chords on the organ or piano (the old *cembalo*), or on the *celli* and double basses, either broken or sustained, which serve to keep the singer on the key, in the absence of any definite melody. We find this kind of recitative in comic opera, where it takes the place of dialogue, and also in the Mozart operas, prominently in that of *Don Giovanni*. It demands extraordinary volubility and care of pronunciation.

In the *obligato* or accompanied recitative which is provided with orchestral accompaniment, we no longer have to do with rapid speaking, but with a dignified declamation. Such are the recitatives of most of the serious operas, of oratorios and the like, which are often provided with very descriptive accompaniments that sometimes interrupt the recitative with interludes more or less short. But even here, the very nature of recitative, namely the declamation of rapidly varying and contrasting thoughts and feelings, makes any arbitrary key or *tempo* almost impossible. The same recitative often modulates rapidly through the various keys pursuing the sense of the text which it vivifies with orchestral coloring.

As to the degree of rapidity with which a recitative should be spoken, there can be but one guide, namely, its meaning and its situation relative to the context. The defects and abuses commonly heard in recitative are not only innumerable but insufferable, and nowhere in the whole range of vocal music can there be found so much unintelligible rendering as here. This must be ascribed not merely to an imperfect vocal method, but in the main to the utterly thoughtless manner in which singers approach such work. He who wishes to interpret a recitative with truth and dignity, must before all things understand its meaning, and be able to declaim the words with elegance as to pronunciation and inflection. Moreover, in recitative the singer is thrown upon his own resources. For the *tempo*, rhythm, and accent he alone is responsible. The principal object must always be correct and sensible declamation. Should the composer\* have been careless in this regard—of not unfrequent occurrence—it devolves upon the singer to alter intelligently such places at will, and to sing the words with their natural accent.

To preserve the declamation from monotony, there are also certain liberties which the singer must take with the notation of the recitative. Thus it is established that the two final notes of a cadence shall not indicate the same pitch; not always necessary in *secco* recitative, but to be strictly observed in accompanied recitative.

\* He who composes a recitative without having first declaimed it correctly, cannot but write a bad one.

The rule is to make the first of the two notes the *appoggiatura* of the second (see *appoggiatura*, p. 114), placing it a major or minor second above or below the second note, this being determined by the context.

MOSES IN EGYPT.                                    ROSSINI.

Thus:

Written:  
Might-y God of the He - brews.  
X marks the note before 'He'.

Executed:

Where an accented word or syllable falls upon the first of two or more notes on the same pitch, the *appoggiatura* may assume the pitch of the note preceding;

AGATHE.                                    DER FREISCHÜTZ.                            VON WEBER.

Thus:

Written:  
Calm slum - ber brought each mor - row.  
X marks the note before 'slum'.

Executed:

This form of the *appoggiatura* is also often at the close of a recitative

The *appoggiatura* may be employed with fine effect in the middle of a phrase when between several notes of the same pitch.

In ascending or descending intervals of the third, the note lying between is often added, especially where the recitative is of the graceful order.

CREATION.                                    HAYDN.

Thus:

Written:  
And the fruit - tree yield - ing fruit.  
X marks the note before 'yield'.

Executed:

In recitatives belonging to works of the Italian *bravura* school, in Rossini, Donizetti, and others, there are many embellishments which the singer can employ with effect, long cadenzas, &c., being often thrown in at the close of the recitative.

The *tempo* of the recitative depends upon the text, but it is a safe rule to observe generally a medium degree of *tempo*, retarding or accelerating according to the spirit of the words. The rests which are found in recitative are to be passed over as not existing, when the sense of the sentence to be declaimed is better interpreted by so doing. On the other hand pauses may be made that are not written, for a like reason.

A recitative should begin after the orchestra has ceased, that the voice may stand out prominently and the words be perfectly intelligible. The final orchestral chords of a recitative follow the voice, even when written directly under it.

When the accompanied recitative has a melody which moves in strict *tempo*, it is called *arioso*, and follows the laws of the aria. It is generally denoted by the word *arioso*, or by an *andante*, or other sign of *tempo*.

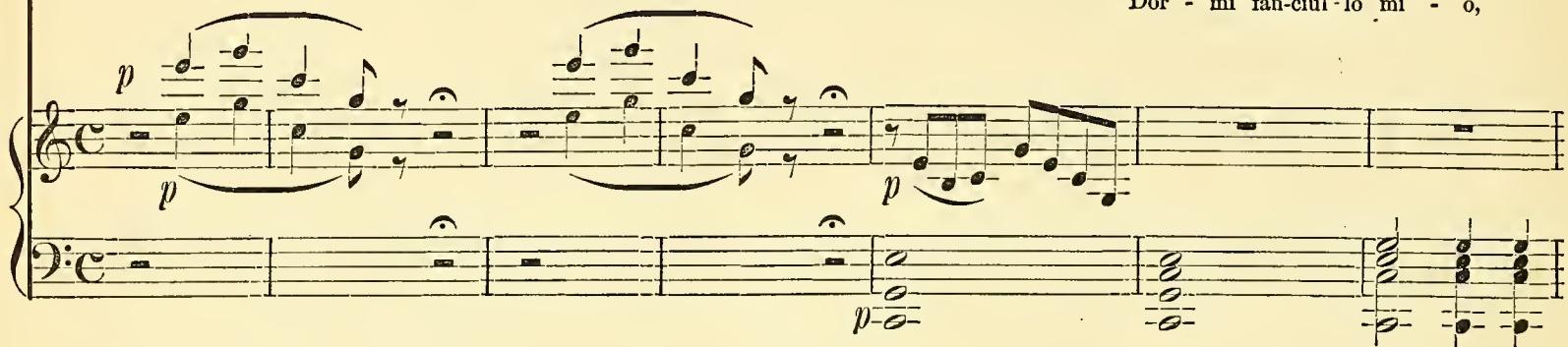
## DORMI, DORMI.

DONIZETTI.

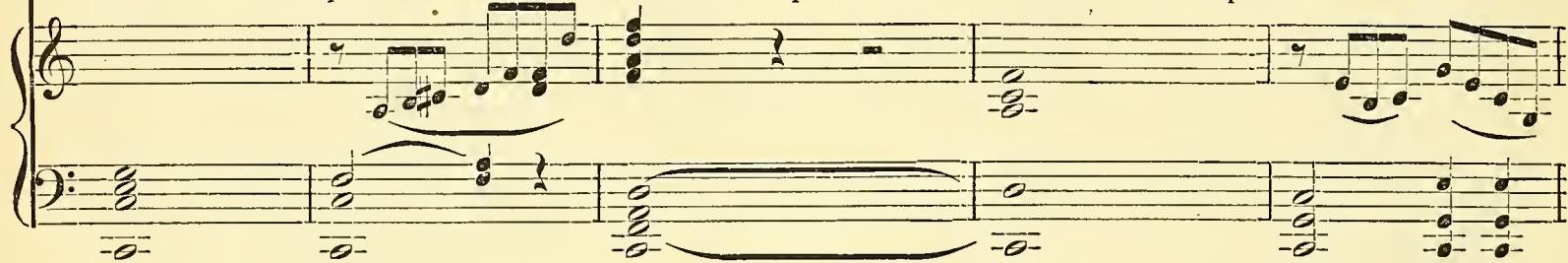
(SOPRANO OR TENOR)

*Recitative.**a piacere.*

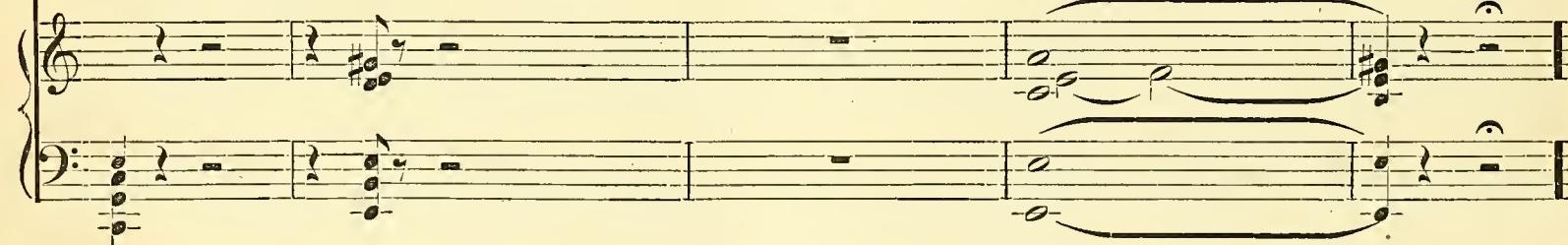
Sleep, sweetly sleep, my darling,  
Dor - mi fan-ciul - lo mi - o,



sleep and re - pose thee, in the soft arms of slum - ber rest thee calm - ly,  
dormi e ri - po - - sa, nel - la pa - ce del son - no tras - pa - ren - te

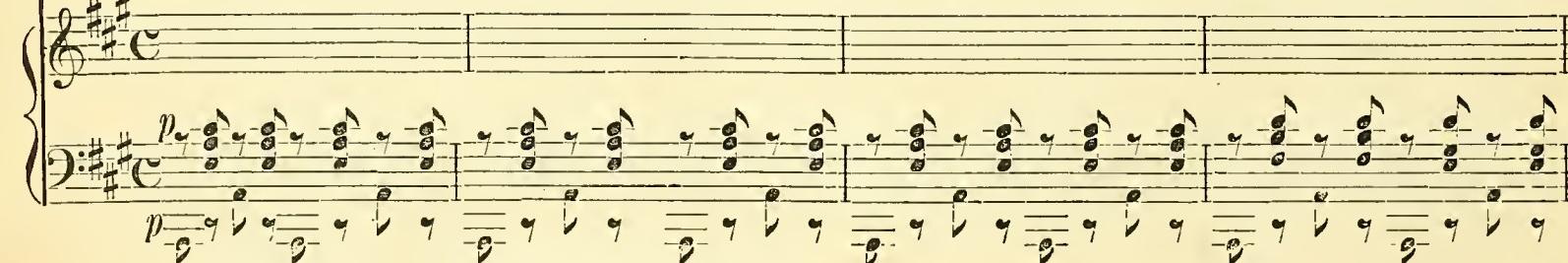


slum - ber, ah! slumber, and let thine eyes now closing, be raised to heaven, in rapt and peaceful si - lence.  
dor - mi si dor - mi e la pu - pilla as - co - sa si vol - ga al ciel si - len - zi - o - sa - men - te.

*Larghetto. legato.*

(a)

*mp* Slumber, dar - ling! for cher - ubs shin - ing Round thy head are light - ly  
Dor - mi, dor - mi, i che - ru - bi - ni a te scher - za - no d'ac -



(a) Compare with p. 115, Ex. of Form 3, and its rule, p. 116.

wing - ing, And with crim - son lips com - bin - ing, Sooth - ing song - lets to thee are  
can - to i lor lab - bri, por - po - ri - ni stanno a - - per - ti a dol - ce

sing - ing, Deem - ing thee a spir - it stray - ing From the realms of bliss en -  
can - to u - no spir - to t'han cre - du - to dal - le sfe - re qui ca -

chan - ting, To the cho - rus where thou art want - ing, They would lead thee back to  
du - to ed al co - ro a cui tu man - chi ri - con - dur - ti vonno in

Heaven, To the cho - rus where thou art wanting, They would lead thee back to Heaven, Ah! yes, my  
ciel ed al co - ro a cui tui man-chi ri - con - dur - ti vonno in ciel si fig - lio

rall.

*a piacere.*

darling, they would lead thee back to heav'n! Then softly slumber, my treasur'd darling, ah! slumber darling, and to peaceful rest re-  
mi - o ri - con-dur - ti vonno in Ciel ah dor-mi, dor - mi o fi - glio mio ah dor - mi il sonno del-la pa - ce fi - glio

p rall. f *a piacere.* p

*p primo tempo.*

sign thee, Slumber, darling! eye-lids wea - ry, clos - es sleep with her soft veil, ah! . . .  
mi - o dor - - mi dor - mi gl'oc - chi stan - chi covra il son - no col sue vel a . . .

*cres.*

Slum-ber! slum-ber! ah! . . . dor - mi dor - mi a . . .

*Calando.*

slum - - - ber!  
dor - - - mi!

*pp*

*Calando.*

## DI TANTI PALPITI.

(CONTRALTO.)

TANCREDI.

*Moderato.*

ROSSINI.

(a)

Tu che accendi questo co - - re Tu che des - ti il va - lor  
 Thou who light - est my de - vo - - tions, Thou who giv'st me both strength and

*f* *p*

mi - - o alma glo - ria dol - ce a - mo - re se - con - da - te il bel de -  
 cour - - age, No - ble yearnings, sweet e - mo - - tions, Aid my wish - es, my hopes en -

*f* *p*

si - - o cada un em - - pio tra - - di - to - re co - - ro - - na - teil mio va - lor  
 cour - - age, Let the trai - - tor be con - found-ed, all my deeds with glo - ry crown.

(a) See page 187, Example A.

*Moderato.*

*2* *4*

*Moderato.*

*p*

Di tan - ti pal - pi - ti e tan - te pe - ne, dol - ce mio  
 For all the pains I bear, tri - - als and sor - rows; My heart still

(a)

be - - ne spe - - ro mer - cè: mi ri - ve - dra - i ti ri - ve - drò<sup>6</sup>  
 bor - rows fresh hopes from thee. Soon re - u - ni - ted, no more to part.

ti ri - ve - drò nei tuoi bei ra - - i mi pa - sce - rò o ca - - ri mo  
 no more to part. Thine eyes love - light - - ed, shall feed my heart. O! hours dear - ly

men - ti! o dol - ci con - ten - - ti o ca - ri mo - men - ti, o  
 treas - ured! O! rap - - ture un - meas - ured! O! hours dear - - ly treasured! O!

cres.

(a) Compare with page 114. Appoggiatura.

(a)

dol - ci con - ten - ti sa - - - rà fe - li - ce il cor mel  
rap - ture un - meas - ured! ah! Bliss shall en - fold me, this heart hath

di - - ce il mio des - ti - no vi - ci - - no a te mi ri - ve -  
told me, My fate u - ni - ted with thine e'er shall be, Soon re - u -

dra - i ti ri - ve - drò ti ri - ve - drò, nè tuoi bei ra - - - i  
ni - ted, no more to part, no more to part, thine eyes, love - light - - - ed

mi pas - ce - rò Mi ri - ve dra - - i ti ri - ve - drò nei tuoi bei  
shall feed my heart, soon re - u - ni - - ted, no more to part, thine eyes, love -

(a) See remarks on "The Cadenza," page 195.

ra - i mi pa - sce - rò, mi ri - ve - dra - i, ti ri - ve - drò, nè tuo bei  
 light - ed, shall feed my heart, Soon re - u - ni - ted, no more to part, thine eyes, love -  
  
 ra - i, mi pa - sce - rò, . . . . si . . . . pa - - - - sce - - - -  
 light - ed, shall feed my heart, ah! . . . . yes, shall . . . . feed . . . . my . . . .

rò, mi . . . pa . . . . sce - - - - rò, nè tuo bei  
 heart, . . . shall . . . . feed . . . . my . . . . heart, thine eyes, love -

ra - - i mi pa - sce - ro, nè tuo bei ra - - i mi pa - sce -  
 light - - ed, shall feed my heart, thy lov - ing glan - ces shall feed my  
 cresc. - poco - - - - a -

(a) See Mordent Trill, pp. 128 & 129.

### THE CADENZA.

In compositions of the old school, the *fermato* sign , placed over one of the last notes of a period, (See note (a) on p. 196,) offers the artist opportunity to introduce a series of runs, trills, and the like, adapted by a composer of acknowledged merit, to the voice of the executant. Though peculiar to the old school, the custom is still retained in many modern compositions. The *fermato* denotes also a mere pause, or a *ritenuto*, and not necessarily a *cadenza*, but this can be easily determined from the musical context. In most instances the composer gives a sketch of the *cadenza*, leaving it to be completed in the manner best adapted to the accomplishments of the singer. The *cadenza* is an epilogue, as it were, of the composition, and serves as a resolution into the original key and theme, or other new movement of the piece, or as a conclusion. It must be executed in one breath.

When occurring in the middle of a composition, it consists perhaps of a few notes only, forming a simple progression over the chord of the dominant—found often in the Mozart operas. But it is mostly at the close of the aria that the artist has freest scope to indulge in *bravura* displays, and develop the utmost virtuosity, during a pause of the orchestra. The character of the *cadenza* depends upon that of the composition in which it occurs. Besides a perfectly correct ear, great *technique* is requisite to the fine performance of this vocal flourish in its completer form. Such are a thorough command of vocal embellishments, and the art of sustaining and distributing the breath so as to execute the *cadenza* with symmetrical proportions from beginning to end, without being obliged to inhale a second time, all of which demands much culture and a mature judgment. The *cadenza* occurs also in some recitatives of the *bravura* school. (Compare for example with the recitative of the Polacca "Oh luce di quest' anima," by Donizetti.)

## THE MODERN SCHOOL OF DECLAMATION.

It is not the object of a vocal Method to trace the history of song in its changes from the period of *bravura* writing to the present declamatory school. Suffice it here that the two schools exist, and with avowedly different ends, and different means for obtaining them.

Formerly the text of a libretto was the vehicle for vocal display. The modern school of declamation demands that the vocal interpretation of the word-poem shall be as concise as possible. In other words, the present style of vocal writing chooses to have the text declaimed, a syllable being limited, as a rule, to a single note, while the florid school often requires vocalization to great length upon a single syllable.

The most noted exponent of the Italian declamatory school to-day is Verdi, but as his compositions are thoroughly imbued with the Italian spirit, they need no explanation here, additional to that already given.

It is of the purer form of the declamatory school, that we would now speak. This is to be found in perfection among the Germans only, and of these the best representatives are Schubert in his dramatic "Erlking," in the songs of the "Winterreise," and a few others; Schumann, Rob. Franz, Liszt, and Richard Wagner. The solution to these compositions is found without exception in the text. The music of the song grows out of the words, and thus stands in the most intimate relation to them. The natural rhythm and accent of the words are reproduced in the rhythm and accent of the music. The song is therefore a species of musical oratory, a kind of *arioso* recitative, and involves the steady employment of declamation. This declamation must be of the freest, yet most exquisite kind. The rapidly varying thoughts of the text should find an immediate counterpart in all those more finished forms of expression already described, and which obey the dictates only of a poetical nature. Voice and accompaniment must blend into a perfect unity of rendering, whose effect is then, and then only, that of a poem painted in suggestive music.

There is no safer method of preparation for modern declamation than the pure Italian school; for in the latter only can the singer obtain that power to sustain tone without fatigue, that control of the respiratory muscles, of the numberless modifications of *timbre*, and of an elegant pronunciation which an artistic interpretation of the modern school requires.

(a.) A melody, to be round and perfect, must have a rhythmical and tonical chief note for the beginning and end, and we experience an unsatisfactory feeling when either end of the melody falls upon an unaccented beat of the measure. A complete composition is formed of an indefinite number of complete Periods, each of which consists of two perfect phrases. The first phrase consists in general of the tone formation, which, beginning with a rhythmical and tonical chief note rises in pitch and rhythm towards the tonic of a higher octave, marking this point by a rhythmical pause. The second phrase consists in general, of the tone formation which begins at the point of rhythmical pause, just described, and returns to the repose of the first tone, forming the reversed counterpart or antithesis of the first phrase which is called the thesis.\* The phrase may have also subordinate phrases in the numberless modifications arising from the gradations of rhythm and melody, all of which can be learned more practically from oral instruction.

\* See Marx's Musical Composition.

### PERIOD.

The musical score illustrates a period structure. It begins with a bassoon line in common time, key signature of one flat. The first phrase, labeled "1st phrase.", consists of four measures. The second phrase, labeled "2d phrase.", also consists of four measures. The score is divided into sections by vertical dotted lines, with five sections indicated under the first phrase and five under the second.

Come un - to him, all ye that la - bor, Come un - to him, ye that are heav-y la - den, And he will give you rest.

Section.

Section.

Section.

Section.

Section.

*Allegretto vivace.*  
*p leggiero.*

# MAY SONG.

197

MAILIED.

R. FRANZ.

The Semiquavers are not to be given with rhythmical equality, but must conform to the verbal accents.

*p sotto voce.*

At the rock by the brook, Where that kiss we once took, There a -

An dem Fel - sen beim Fluss, Wo sie reich - te den Kuss, Je - nen

*p**pp**pp**Ped.**\***poco riten.*

mid the soft grass, . . .

erst - en im Gras, . . .

See I something?

Seh' ich et - was!

Does she pass? *G.L.O.*Ist sie das? *-Goethe.**a tempo.**poco riten.**pp**mf**p**\**

## SELECTION FROM LOHENGRIN.

RICHARD WAGNER.

*Moderato.*ELSA. *Freely declaimed.*

Oh that thy heart could know the treasure, Of

Du Aerm - ste kannst wohl nie er - mes - sen, wie

*p* WIND INSTRUMENTS.*p* STRINGED INSTRUMENTS.*pp* colla parte.*Ped.**rit.*

love that knows not fear . . . or doubt! No child of earth that bliss can measure, Who

zwei - fel - los mein Her - - ze liebt? Du hast wohl nie das glück be - - ses - sen, das

*mf* *p* *piu.p*

*Moderato. a tempo.*

doth not dwell in faith de - vot,  
sich uns nur durch glau - - ben giebt?

Rest thee with me!  
Kehr' bei mir ein!

WIND.

OB.

Oh let · me teach thee how trust doth hal · low joy and love!  
Lass' mich dich leh - ren wie süss die Won - ne rein - - ster Tren!

Turn . . . to our faith, I do be -  
Lass' . . . zu dem glau - - - - ben dich be -

*rallentando poco a poco.**molto tranquillo.*

seech thee, our faith di - vine, our faith di - vine, for God is love.  
keh - ren : es giebt ein Glück, es giebt ein Glück, das oh - - ne Reu'

WIND.

*mf**piu p**Ped.**Ped.**\**

## VOCABULARY OF ITALIAN WORDS USED IN THIS VOLUME.

ADAGIO, very slow.

ADAGIO MOSSO, a little faster than *Adagio*.

ADAGIO E CON TEMPO SEMPRE BATTUTO, slow and with the *tempo* always beaten.

ALLEGRO, quick.

ALLEGRO (ALLO.) MODERATO, moderately quick.

ALLEGRETTO, quicker than *Andante*, not so quick as *Allegro*.

ALLEGRETTO CON GRAZIA, quite lively, but graceful.

ALLEGRETTO VIVACE, quite lively and animated.

ANDANTE, slow and distinct.

ANDANTINO, somewhat faster than *Andante*.

ANDANTE MOSSO, a little faster than *Andante*.

ANDANTE CON MOTO, a little faster than *Andante*.

ANDANTE GRAZIOSO, slow and graceful.

ALLARGANDO (ALLARG.), broadening the *tempo* and style.

ANIMATO, with animation.

AGITATO, agitated and rapid.

A PIACERE, at pleasure.

A TEMPO, in time.

ARIOSO, in the style of the *Aria*.

AGILITÀ, see page 55.

ACCIACATURA, } see page 114.  
APPOGGIATURA, }

BASSO CANTANTE, }  
BASSO PROFONDO, } see page 20.

CALANDO, gradually diminishing the time and strength of tone.

COLLA VOCE, following the voice in regard to time.

COL CANTO, *vid. Colla Voce*.

CON ANIMA, with animation.

CON CALORE, with warmth.

CON ELEGANZA, with elegance.

CON GRAZIA, gracefully.

CON MOLTA ESPRESSIONE, with much expression.

CRESCENDO, swelling or increasing the power.

DECRESCEDO, decreasing the power.

DOLCE, sweet.

DOLCE E LEGATO, sweet, and holding each note until the next is struck; close, smooth, graceful.

DICISO, with decision.

DIMINUENDO (DIM.), lessening the power.

FALSETTO, see pages 17 & 18.

FERMATO pause or hold.

FINE, the end.

FORTE, loud.

LARGO, slow and solemn.

LARGHETTO, not quite so slow as *Largo*.

LEGATO, holding each note until the next is struck; close, smooth, graceful.

LEGGIERO, lightly and gently.

LENTO, somewhat slow.

MAESTOSO, with dignity, majestically.

MARCATO, }  
MARTELLATO, } see page 157.

MESSA DI VOCE, see pages 146-149.

MEZZA VOCE, with delicate, moderate strength of tone.

MEZZO CONTRALTO, see page 19.

MEZZO GRUPETTO, see page 114.

MEZZO PETTO, see pages 11 and 19.

MEZZO RESPIRO, half breath.

MEZZO SOPRANO, see page 19.

MOLTO LEGATO E SOSTENUTO (see *LEGATO*), very smooth and well sustained.

MOLTO SOSTENUTO, very sustained.

MOLTO TRANQUILLO, very quietly.

OPPURE, or else.

PARLANTE, speaking; in a declamatory style.

PIANO, soft.

PIANISSIMO, very soft.

PIU, more (as *più forte*, louder.)

POCO A POCO, by degrees.

PORTAMENTO, see page 156.

PREPARAZIONE A PIACERE, preparation at pleasure.

PRESSEZ, quicker. (Fr.)

RALLENTANDO (RALL.) gradually diminishing the time.

RITARDANDO (RITARD.), slackening the time.

RITENUTO (RITEN.), holding back the *tempo*.

SEMPRE, always.

SLANCIATO, see page 116.

SLARGANDO IL TEMPO, slackening or broadening the *tempo*.

SMORZANDO (SMORZ.), delicately diminishing the strength of the tone.

STACCATO, } see page 157.

STENTATO, }

STRASCINANDO, see page 156.

STRINGENDO, hurrying, contracting the *tempo*.

TEMPO, time; the degree of movement.

TEMPO MODERATO, with moderate degree of rapidity.

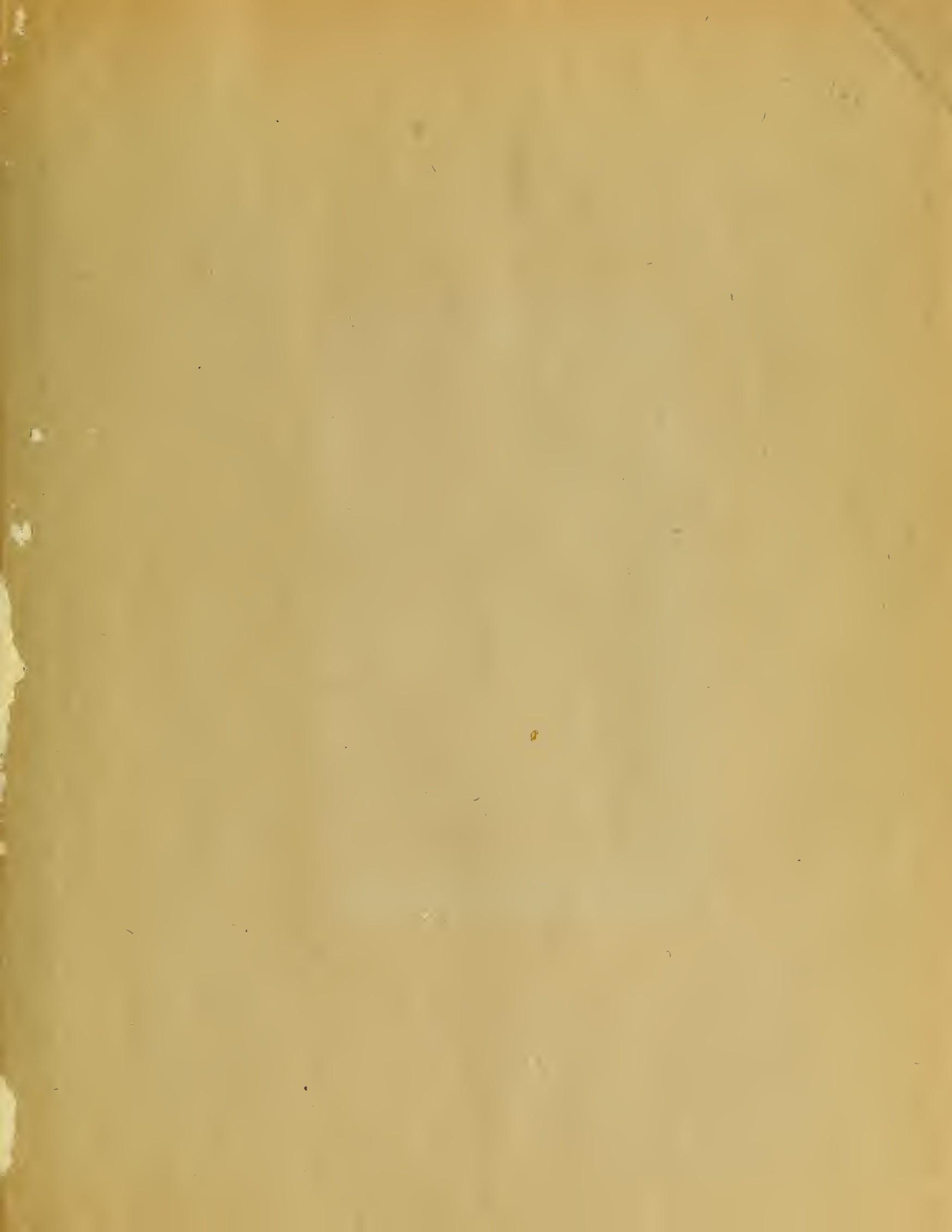
TEMPO PRIMO, original time.

TEMPO RUBATO, see page 67, note (a).

TENOR DI GRAZIA, } see page 20.

TENOR DI FORZA, }

VIBRATO, with strong, energetic quality of tone.



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